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index



DISCARD

PRACTICAL GUIDE
TO "THE IDEAL HOME MUSIC LIBRARY"

A PRACTICAL GUIDE
TO
THE IDEAL HOME
MUSIC LIBRARY

*Containing a Brief Analysis of the Compositions in each Volume,
together with Interesting Biographical Data and Musical Comment*

By
ALBERT E. WIER

CHARLES SCRIBNER'S SONS
NEW YORK CITY

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A PRACTICAL GUIDE
TO
THE VOCAL HOME
MUSIC LIBRARY
BY
JAMES H. HARRIS
JAMES HARRIS

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PUBLISHERS' PREFACE

ALTHOUGH we have published many *books* on musical subjects, "The Ideal Home Music Library," with one or two comparatively unimportant exceptions, is the first publication for purposes of actual performance which we have ever issued. We have entered this relatively new field in the firm belief that "The Ideal Home Music Library" is designed on lines at once so artistic and so popular that the work will deservedly commend itself on examination to a wide audience and that it will fill a place in the family life that is now vacant.

We are convinced that the ten volumes of "The Ideal Home Music Library" contain more of the world's best music, in a form best adapted to the requirements of the average music-lover (not the artist or advanced student) than any other collection heretofore published, and it is our desire to emphasize the fact that the compiler's "Practical Guide" accompanying the volumes will prove to each individual owner the *open sesame* to a true appreciation of the real worth of the work, and the surest means of extracting the fullest enjoyment from each volume.

We wish, therefore, to urge every owner of "The Ideal Home Music Library" to read the "Practical Guide" carefully before undertaking serious use of the music volumes, because even a casual perusal will not only result in the awakening of a perhaps heretofore dormant interest in many matters musical, but will also lead to a more intelligent and consequently a more satisfying and comprehensive use of "The Library" itself.

CHARLES SCRIBNER'S SONS.

NEW YORK, *March 1, 1913.*

CONTENTS

A Chat with the Compiler	1
Analysis of Volume I	4
" " " II	10
" " " III	16
" " " IV	20
" " " V	24
" " " VI	29
" " " VII	31
" " " VIII	37
" " " IX	41
" " " X	45
A Short Course in Musical Reading	49
Dictionary of Musical Terms and Expressions	63
Biographical and Pronouncing Dictionary	71
Alphabetical Contents List of Volumes I-X	79
Musical Memorandum Pages	115

A CHAT WITH THE COMPILER

OWNERS of "The Ideal Home Music Library" will have taken a long stride in the understanding of its purpose if they realize at the outset that it is recreational as well as educational. It may be that some of the steps which have been taken to make it an ideally enjoyable library for the average musical amateur—for instance, transpositions of compositions from difficult to easy keys and simplifications of unusually difficult passages—are innovations quite likely not to meet with the approval of those to whom the traditions of classicism in music are inviolable. I am of the opinion, however, that simplifications of technical difficulties, *without*, mark you, alteration of melodies or basic harmonies, are far from being a reprehensible practice, but rather one which will put within the grasp of the average music-lover many compositions which heretofore have been entirely beyond his ken.

It should be clearly understood, however, that no changes have been made that impair in the slightest degree the musical integrity of any compositions by masters of the art. Nothing has been added to and nothing essential taken from any of their works. The transpositions from difficult to easy keys are often of less effect upon the tonality than that which results from the differences in pitch between two pianos; and the omissions affect as a rule only unessential notes in the harmony which are difficult except for the expert or professional pianist.

DESIGN OF "THE IDEAL HOME MUSIC LIBRARY"

The ten volumes of "The Ideal Home Music Library" may be classified briefly as follows:

VOL. I. CLASSIC AND ROMANTIC PIANO WORKS.—Favorite pieces by composers of the classic and romantic periods, such as Bach, Beethoven, Chopin, Schumann, and many others.

VOL. II. MODERN PIANO COMPOSITIONS.—Selected pieces by modern composers, such as Grieg, Moszkowski, Elgar, Rubinstein, Chaminade, Godard, etc.

VOL. III. LIGHT PIANO PIECES.—Light pieces by composers of all periods, such as Bohm, Jungmann, Lange, Gillet, etc.

VOL. IV. JUVENILE PIANO PIECES AND PIANO DUETS.—Easy piano pieces for the use of children or beginners of any age, by composers both classic and modern; also selected piano duets by classic, modern, and popular composers.

VOL. V. OPERA SELECTIONS FOR PIANO.—Brief piano selections (not long-winded potpourris) from all the well-known grand and comic operas, each selection containing the best-known melodies in that particular opera.

VOL. VI. DANCE MUSIC FOR PIANO.—A collection of the best music written for dancing, containing not only the classic waltzes of Strauss and Waldteufel, but also tuneful examples of the modern two-step, schottische, and other dances of the past and present day. This volume also contains a splendid series of national dances, comprising the characteristic dance of every important foreign nation.

VOL. VII. SACRED MUSIC.—One-third of this volume is devoted to piano music which is sacred in character, including selections from both classic and modern composers. The balance of the volume is devoted to sacred songs by well-known composers, and to a careful selection of the best-loved and universally used hymns.

VOL. VIII. SONGS FROM THE OPERAS.—This volume contains selected songs from the most popular grand and comic operas. A radical departure has been made in the piano accompaniment parts, which in almost every case carry the melody in the right-hand, to guide and strengthen the voice.

VOL. IX. SENTIMENTAL SONGS.—This volume is divided into two sections, the first part being devoted to a careful selection of sentimental songs suitable for parlor or amateur concert use, such as "Good-bye" (Tosti), "In Old Madrid" (Trot  re). The second half of the volume is devoted to sentimental songs of simpler character, such as "Annie Laurie," "Ben Bolt," "In the Gloaming," etc. A still more radical departure has been made in the arrangement of the piano part for these songs, in that *there is no vocal staff whatsoever*. The song melodies are placed in the right-hand of the piano part, with simple accompaniments in the left-hand, and the words are placed between the two staves of these piano arrangements; accordingly, these songs may be used either as piano solos or as vocal solos, with the voice of the singer guided and strengthened by the melody in the right-hand of the piano parts.

VOL. X. FAVORITE HOME SONGS.—This is a volume containing all the “good old songs,” including songs of the home, patriotic songs, college songs, songs to children, kindergarten songs, nursery rhymes set to music, songs of the Sunny South, and the national songs of the principal foreign nations. These arrangements are all without the vocal staff, being in reality simple piano-solo arrangements, with the words placed between the upper and lower staves of the piano part.

The above is merely a brief summary or bird's-eye view of the entire series. My purpose from here on is to give you a brief analytical survey of each volume in its turn, with the idea of pointing out to you those compositions which are regarded as the best examples of each individual composer's genius—in other words, we will journey together along a kind of pathway through the forest of musical composition. After we finish our travels, you will doubtless retrace your steps and perhaps find keen enjoyment in some little number which has not been specially drawn to your attention. My mission as your guide *pro tem.* will be fulfilled if by means of this little journey I am successful in interesting you in further exploring the realms of good music, thereby increasing and broadening your love and knowledge of the art.

ALBERT E. WIER.

March 1, 1913.

TECHNIQUE CHART

Medium	Moderately Difficult		
An Alexis (<i>Hummel</i>)	123	Andante (<i>Haydn</i>)	100
Andante (<i>Gluck</i>)	67	Bourree (<i>Back</i>)	10
Berceuse (<i>Kjerulff</i>)	120	Bourree (<i>Handel</i>)	82
Chaconne (<i>Durand</i>)	52	Bridal Song (<i>Reinecke</i>)	202
Confidence (<i>Mendelssohn</i>)	148	Capriccio (<i>Bennett</i>)	22
Consolation, No. 5 (<i>Liszt</i>)	140	Caprice (<i>Alceste</i>)	62
Cradle Song (<i>Hauser</i>)	86	Cavatina (<i>Raff</i>)	186
Deutscher Tanz (<i>Dittersdorf</i>)	44	Dying Poet (<i>Gottschalk</i>)	70
Entr'acte (<i>Rosamunde</i>)	227	Gavotte (<i>Martini</i>)	144
Fifth Nocturne (<i>Leybach</i>)	126	Joyous Life (<i>Spindler</i>)	250
Funeral March (<i>Gounod</i>)	76	Loure (<i>Back</i>)	6
Für Elise (<i>Beethoven</i>)	13	Love Song (<i>Henselt</i>)	110
Gavotte (<i>Gossec</i>)	68	March Militaire (<i>Schubert</i>)	224
Gavotte (<i>Hiller</i>)	117	Minuet (<i>Haydn</i>)	98
Gavotte (<i>Lully</i>)	142	Nocturne, Op. 9 (<i>Chopin</i>)	42
Gipsy Rondo (<i>Haydn</i>)	88	Nocturne, Bb (<i>Field</i>)	60
Invitation to Dance (<i>Weber</i>)	244	Remembrance (<i>Schumann</i>)	237
Mazurka (<i>Chopin</i>)	40	Romance (<i>Raff</i>)	190
Melody in F (<i>Rubinstein</i>)	204	Romance (<i>Rubinstein</i>)	218
Minuet, Op. 49 (<i>Beethoven</i>)	19	Rondo Espressivo (<i>Back</i>)	8
Minuet (<i>Boccherini</i>)	24	Serenade (<i>Haydn</i>)	95
Minuet (<i>Mozart</i>)	165	Serenade (<i>Schubert</i>)	230
Moment Musical (<i>Schubert</i>)	222	Spinning Song (<i>Mendelssohn</i>)	151
Petite Bolero (<i>Ravina</i>)	196	Spring Flowers (<i>Gade</i>)	57
Prelude in C (<i>Back</i>)	4	Spring Song (<i>Merkel</i>)	182
Prelude, No. 4 (<i>Chopin</i>)	27	Tarantelle (<i>Heller</i>)	104
Prelude, No. 6 (<i>Chopin</i>)	32	Tempo di Ballo (<i>Scarlatti</i>)	220
Prelude, No. 7 (<i>Chopin</i>)	33	Traumerei (<i>Schumann</i>)	236
Romance (<i>Weber</i>)	242	Waltz, Op. 18 (<i>Chopin</i>)	37
Sarabande (<i>Handel</i>)	84	Wedding March (<i>Mendelssohn</i>)	160
Schlummerlied (<i>Schumann</i>)	234		
Sehnsucht (<i>Kjerulff</i>)	122		
Slumber Song (<i>Gounod</i>)	80		
Sonata in C (<i>Mozart</i>)	172		
Sonata, Op. 118 (<i>Schumann</i>)	238		
Spring Song (<i>Mendelssohn</i>)	156		
Tambourin (<i>Rameau</i>)	194		
Turkish March (<i>Mozart</i>)	168		
Waltz, Op. 64 (<i>Chopin</i>)	34		
Waltz, Op. 83 (<i>Durand</i>)	46		

Difficult	
Adagio (<i>Beethoven</i>)	16
Cavatina (<i>Raff</i>)	186
Gavotte (<i>Iphigenie</i>)	64
Maiden's Wish (<i>Liszt</i>)	133
Nocturne, Op. 55 (<i>Chopin</i>)	28
Toreador et Andalouse	215

VOLUME I. CLASSIC AND ROMANTIC COMPOSITIONS

IN this volume we shall make the acquaintance of all those great geniuses who collectively constitute the schools known as "Classic" and "Romantic." Roughly speaking, the list begins with good old Johann Sebastian Bach, and ends with Charles Gounod, whose lovely melodies, from the "Ave Maria" to the intoxicating strains of "Faust," are familiar to us all. Let us start on our musical journey and see what each great composer offers for our delectation.

BACH, J. S.



BACH

The **Prelude in C** from "The Well-Tempered Clavichord" is at once the simplest and most popular of Bach's preludes, and is the one to which Gounod wrote his celebrated "Ave Maria" melody, for the benefit of his two grandchildren, using this prelude for the bass in the left-hand and his melody for the right-hand. This prelude is a universal favorite and is one you will like better each time you play it. The **Loure** and **Bourrée** are two Bach compositions in classic dance rhythms which will be found delightfully melodious.

HANDEL, G. F.

This prolific composer devoted so much of his time to the composition of operas and oratorios that it has been somewhat difficult to select compositions which should not rightly take their places among the pieces in Volume VII. Of the two numbers selected, the **Sarabande** is a beautiful piece in slow dance rhythm, and the **Bourrée**, with its lively melody, is a splendid example of the exuberant spontaneity of Handel's genius.

GLUCK, C. W. VON

One must forgive Gluck his now historically famous overweening conceit when he played for admiring friends the **Andante** from "Orfeo," the **Caprice** from "Alceste," or the **Gavotte** from "Iphigenie," which are the three Gluck compositions in this volume.

HAYDN, JOSEF

They used to call him "Papa Haydn," I suppose on account of his never-failing good nature, and the exuberant cheerfulness of most of his musical compositions. Out of a wealth of numbers, I have selected his **Serenade**, considered by some the daintiest ever written, the **Gipsy Rondo**, which fairly breathes the careless happiness of the Bohemian gipsy, the **Minuet** from the Symphony in D and the **Andante from the Surprise Symphony**.

MOZART, W. A.

It is indeed difficult to believe that, at the age of only ten Mozart had written the **Sonata Facile in C**, which is one of his compositions included in this volume. I am sure that its delightfully melodious themes will please every lover of music, and that they will find equal enjoyment in the dainty little **Minuet in D** and the famous **Turkish March** from another of his sonatas, which are also to be found here.

BEETHOVEN, L. VAN

For a composition most characteristic of Beethoven, I have selected the first movement from the celebrated **Moonlight Sonata**. In its original key, C $\sharp$ Minor, this movement is much too difficult, but, by the transposition of only a half-tone to C Minor, it becomes easily playable by the ordinary amateur. Another attractive number is an album leaf called **Für Elise**, and the **Minuet** from the "Sonatina Op. 49, No. 2," both splendid examples of this giant composer in a lighter mood.

WEBER, C. M. VON

No composition could be more characteristic of Weber than the **Invitation to the Dance** which I have selected for this volume; in fact, its gay melodies in waltz rhythm seem to be forerunners of the delightful waltzes by Strauss and Waldteufel, which we shall meet later in Volume VI. You will also see that I have included the lovely **Romance** from the fairy opera "Oberon."

SCHUBERT, FRANZ

Here we have another composer who has left a heritage to music-lovers of so many beautiful compositions that it is difficult to pick out only the three or four which can be used in this volume. I have finally selected the world-famous **Serenade** and the **Rosamunde Entr'acte** as examples of divinely beautiful slow melodies; and the vivacious **Marche Militaire** (original simple arrangement), and the piquant **Moment Musical** Op. 94, as equally characteristic, lively compositions.

MENDELSSOHN, F.

If Mendelssohn's "Songs Without Words" were eliminated from piano music literature, what a dreadful loss it would be. Four of the numbers which I have selected for this volume, *i. e.*, **Confidence** Op. 19, No. 4; **Consolation** Op. 30, No. 9; **Spinning Song** Op. 62, No. 24, and **Spring Song** Op. 62, No. 30, are taken from these self-same "Songs Without Words." Of course I have added the celebrated **Wedding March**, which has been the standard composition at all the festivities of Hymen ever since it was composed as a part of the incidental music to Shakespeare's "Midsummer Night's Dream."

CHOPIN, FREDERICK



CHOPIN

There is no doubt that Chopin had more of the element of romance in his life than any other musician, and it was crowded into a very few years, because he died when he was only about one-half as old as Bach lived to be. Perhaps the most wonderful tributes to his genius have been the critical opinions expressed by other musicians of his own time. Out of the wealth of piano compositions from which to select, I have chosen the **Mazurka** Op. 7, No. 1, imbued by Chopin so thoroughly with the spirit of his native Poland, the lovely **Nocturnes** Op. 9, No. 2; and Op. 55, No. 1; the **Preludes** Op. 28, Nos. 4, 6, and 7; the **Waltz** Op. 64, No. 1 (sometimes referred to as the **Minute Waltz**, because it may be played in the space of a single minute) and the **Waltz** Op. 18. Please remember that

these few compositions, beautiful as they are, should only serve as "letters of introduction" to Chopin, and let me hope that you will seek his further acquaintance through any standard edition of his works.

SCHUMANN, ROBERT

It is indeed hard to be compelled to select only a few out of the myriad beautiful compositions which Schumann conceived but I think I have been successful in picking out four which show all the different phases of his genius. These are **Remembrance** Op. 62, written in memory of Mendelssohn's death; the **Schlummerlied**, considered by many one of the most beautiful lullabies ever composed; the **Traumerei**, with which everybody who knows anything of music at all is acquainted, and the **Sonata** Op. 118, which is a model one for young players or beginners of any age.

RAFF, J.

Curiously enough, Joachim Raff's fame will be preserved in the annals of musical composition, not through the brilliant pieces bristling with technical difficulties which he wrote, but through the world-beloved **Cavatina in D** and the simple **Romance Op. 2, No. 2**, which probably he himself regarded as minor efforts. Nevertheless the melodic beauty of these two simple compositions will never lose its charm.

LISZT, FRANZ

Here I was confronted with a superabundant wealth of glorious compositions by this so-called "Titan" of the piano, but the difficulty has been to find pieces which do not contain mountains of technical difficulties. I have finally selected his dreamy **Consolation No. 5**, and his very effective transcription of Chopin's beautiful song "**The Maiden's Wish**." I would like to have included more of Liszt's superb works for the piano, but they are all too difficult, being intended more for concert performance.

RUBINSTEIN, A.

One cannot help associating the names of Anton Rubinstein and Franz Liszt, not only because they were both piano virtuosos of wonderful ability, but because they were both inspired to write piano works chiefly for concert purposes, and consequently brimming with technical difficulties. In deep contrast to most of Rubinstein's difficult compositions are those which I have selected for this volume, namely, the exquisite **Melody in F**, with which almost every school-girl is familiar, the melodious **Romance**, and the fascinating **Toreador et Andalouse**.

GOUNOD, CHARLES

In addition to the compositions of Charles Gounod which you will find in this volume, you will make his acquaintance again in Volumes V and VII. I am sure you will enjoy the clever little musical burlesque entitled **Funeral March of a Marionette** and the piano arrangement of his celebrated berceuse entitled **Sing, Smile, Slumber**.

OTHER COMPOSERS]

Please do not infer from the fact that a number of pieces by different composers are grouped under this heading, "Other Composers," that these compositions are in any way less important or less beautiful than those previously mentioned.

For instance, there is the vivacious **Tempo Di Ballo** by SCARLATTI, the lovely **Nocturne** by FIELD, the celebrated **Tarantelle** by HELLER, the exquisite **Love Song** and plaintive **Pensée Fugitive** by HENSELT, an arrangement of Himmel's **An Alexis** by HUMMEL, a piano transcription of KJERULF's sweet song **Last Night**, also his soothing **Berceuse**, the melodious **Gavotte in D** by GOSSEC, the dainty **Minuet** by BOCCHERINI, a sterling **Capriccio** by BENNETT, PHILIP EMMANUEL BACH's **Rondo Espressivo**, the quaint **Deutscher Tanz** by DITTERSDORF, REINECKE's **Bridal Song**, a **Petite Bolero** in Spanish style by RAVINA, the queer little **Tambourin** by the old French master RAMEAU, GUSTAV MERKEL's cheerful **Spring Song**, two splendid old-style **Gavottes** by MARTINI and LULLY, the ever-grateful **Cradle Song** by HAUSER, GOTTSCHALK's sad melody **The Dying Poet**, a dainty tone picture called **Spring Flowers** by GADE, a tuneful **Gavotte** by HILLER, AUGUST DURAND's rhythmic **Chaconne** and his tinkling **Waltz Op. 83, No. 1**, the ever-popular **Fifth Nocturne** by LEYBACH, and the equally beloved **Joyous Life** by SPINDLER.

And

Here my survey of the first volume comes to a close, and if the little bits of musical history and comment which I have interspersed have aroused your interest to a higher degree in only a few composers or a few compositions, I shall have accomplished in a more than satisfactory degree the purpose of the first stage of our journey through Music-land.

VOLUME II—MODERN PIANO COMPOSITIONS

TECHNIQUE CHART

This chart is designed to guide the user of this volume of "The Ideal Home Music Library" in the selection of compositions which it is desired to play readily at sight without previous detailed technical study. The grading in this chart of "Medium," "Moderately Difficult," etc., is based entirely upon the compositions as they are presented in this volume with tonal and technical modifications, and in no way applies to the original sheet-music editions.

Medium	Moderately Difficult
Album Leaf (<i>Kirchner</i>) 68	Air de Ballet (<i>Chaminade</i>) 21
Anitra's Dance (<i>Grieg</i>) 70	Andante Cantabile (<i>Tschaikowsky</i>) 236
Arabeske (<i>Karganoff</i>) 100	Aubade Printanière (<i>Lacombe</i>) . . 108
Aragonaire (<i>Massenet</i>) 130	Berceuse (<i>Schyllt</i>) 204
Ase's Death (<i>Grieg</i>) 73	Cabaletta (<i>Lack</i>) 104
Berceuse (<i>Godard</i>) 50	Characteristic Piece (<i>Sinding</i>) . . 212
Canzonetta (<i>Godard</i>) 252	Cradle Song (<i>Von Fielitz</i>) 271
Canzonetta (<i>Hollaender</i>) 52	Habanera (<i>Chabrier</i>) 16
Chanson Triste (<i>Tschaikowsky</i>) . . 242	Hungarian Dance, No. 5 (<i>Brahms</i>) 8
Chant Sans Paroles (<i>Tschaikow- sky</i>) 244	Magic Love Ballet (<i>Lassen</i>) 113
Dancing Doll (<i>Poldini</i>) 163	Mazurka, No. 2 (<i>Godard</i>) 60
Elegie (<i>Massenet</i>) 134	Mazurka, Op. 10 (<i>Moszkowski</i>) . . 142
Flatterer (<i>Chaminade</i>) 26	Mazurka, Op. 2 (<i>Saint-Saëns</i>) . . 176
Gavotte Moderne (<i>Tours</i>) 232	Obertass (<i>Wieniawski</i>) 84
Humoreske (<i>Dvořák</i>) 32	Petite Mazurka (<i>Sapellnikoff</i>) . . 184
Lullaby (<i>Iljinsky</i>) 54	Polish Dance (<i>Scharwenka</i>) 192
Mazurka (<i>Meyer-Helmund</i>) 144	Serenade (<i>Pienné</i>) 158
Melodie (<i>Paderewski</i>) 149	Song of the Spinners (<i>Hollaender</i>) 78
Mill, The (<i>Jensen</i>) 88	Spanish Dance, No. 2 (<i>Moszkowski</i>) 136
Minuet (<i>Paderewski</i>) 152	Sweet Remembrance (<i>Bendel</i>) 4
Moment Musical (<i>Scharwenka</i>) . . 189	Valse Fantastique (<i>Glazounow</i>) . . 48
Norwegian Dance (<i>Grieg</i>) 76	Valse Lente (<i>Siebeking</i>) 207
Petite Valse (<i>Karganoff</i>) 101	Waltzes, Op. 39 (<i>Brahms</i>) 12
Romance (<i>Jensen</i>) 92	
Romance Without Words (<i>Faure</i>) . . 57	Difficult
Salut d'Amour (<i>Elgar</i>) 45	A la Bien Aimée (<i>Schütt</i>) 197
Scarf Dance (<i>Chaminade</i>) 30	Butterfly (<i>Lavallée</i>) 264
Serenata (<i>Moszkowski</i>) 140	Idyl, Op. 28 (<i>MacDowell</i>) 127
Simple Aveu (<i>Thomé</i>) 224	Meditation (<i>Leschetizky</i>) 116
Spring Dance (<i>Grieg</i>) 56	Murmuring Zephyrs (<i>Jensen</i>) . . . 94
Swan, The (<i>Saint-Saëns</i>) 181	Novellette (<i>Rimsky-Korsakow</i>) . . 171
Swedish Wedding March 215	Prelude (<i>Rachmaninoff</i>) 166
Under the Leaves (<i>Thomé</i>) 228	Rêverie (<i>Debussy</i>) 40
Valse, Op. 39 (<i>Tschaikowsky</i>) . . 250	Rustle of Spring (<i>Sinding</i>) 257
Waltzes (<i>Dvořák</i>) 56	Serenade (<i>Streletszi</i>) 220
	Solitude (<i>Allison</i>) 247
	Traümerei (<i>Strauss</i>) 218
	Witches' Dance (<i>MacDowell</i>) . . 118

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VOLUME II. MODERN PIANO COMPOSITIONS

It has been no easy matter to compress within the comparatively narrow limits of a single volume those compositions which would adequately represent the composers of the last three-quarters of the nineteenth century. The wealth of material from which to select is almost inexhaustible, particularly because there are many composers whose works include at least one musical masterpiece which, in justice to them, should not be omitted from a collection of this kind. Some omissions have had to be made in order not to make the book itself too cumbersome, but you will find that the compositions included are not only splendid examples of each composer's best work, but also as a whole fairly representative of the progress in musical composition from about the year 1825.

Let us now take up again our musical journey, and meet, one by one, the composers who are to be our fellow-travellers.



DVOŘÁK

DVOŘÁK, ANTONÍN

It is curious that Antonín Dvořák, the composer of the famous "New World" Symphony, is best known, however, to the average music-lover by his petite **Humoreske** Op. 101, No. 7. The arrangement in Volume II of this composition, in both key and time, will prove very inviting, being much simpler than the original. Another delightful composition of Dvořák's is his **Waltzes** Op. 54, No. 1, which is also included.

BRAHMS, J.

Johannes Brahms is a comparatively modern composer, who really takes his place as the last of the classic composers. Sometimes they speak of the "Three B's" in musical composition, referring to Bach, Beethoven, and Brahms. Two of his compositions have been selected for this volume, the **Waltzes** Op. 39, and the **Hungarian Dance** No. 5, from his series of dances founded on Hungarian folk melodies.

DEBUSSY, C.

This famous composer, whose genius has opened up a field quite of its own in musical thought, is well represented in this volume by a beautiful **Reverie** which plainly reveals his individuality without displaying any too marked eccentricities.

SAINT-SAËNS, C.

Here again we have a composer whose operatic, orchestral, and chamber music compositions have made his name famous, but the simpler and softer side of his artistic nature is clearly shown in the **Swan** (Le Cygne) **Melody**, from a suite entitled "Carnival of the Animals," and in his **Mazurka** Op. 2, No. 2, both of which are included in this volume.

STRAUSS, RICHARD

Some celebrated music critic once wrote an essay entitled "After Wagner—What?" Judging by present-day appearances, the answer is "Richard Strauss," whose fantastic symphonic poems and gruesome operas, replete with bizarre and startling harmonies, have created a school of music composition all their own. To represent him in this volume, I have had to seek something among his earlier works, and have picked a gem in the **Traumerei** Op. 9.

MOSZKOWSKI, M.

Isn't it curious that a German composer, Moritz Moszkowski, has been most successful, at least from the popular view-point, in the composition of a series of **Spanish Dances**, one of the most beautiful of which is included in this volume? I have not forgotten to include in addition the dainty little **Serenata** and the masterful **Mazurka** Op. 10, No. 3.

CHAMINADE, C.

It is doubtful if ever in the history of music a woman has achieved the success both as pianist and composer which has fallen to the lot of Cecile Chaminade, who takes her place among the foremost of modern French composers. Particularly happy in rhythm and gay melody are the numbers I have selected for this volume, comprising **The Flatt'rer**, one of the **Airs de Ballet**, and the **Scarf Dance**.

MASSENET, J.

Jules Massenet is without doubt the most distinguished of the modern French opera composers, and it has been in his operas that the American prima donna Mary Garden has achieved such success in the United States. I have included the scintillating **Aragonaise** from his opera "Le Cid," and the divinely pathetic **Elegie** in this volume.

TSCHAIKOWSKY, P.

Peter Tschaikowsky is one of those Russian composers of many moods whose genius can adapt itself to any form of musical composition, from the delicate lace-work of a fairy ballet to the sonorous depth of a "Pathétique" symphony. His life was a very sad one, and that is why perhaps his most beautiful melodies seem to be written in the minor key. I have included the ever-beautiful **Chant Sans Paroles**, the elegiac **Chanson Triste**, the melodious little **Valse** Op. 30, No. 8, and the hauntingly beautiful melodies of the **Andante Cantabile** from his string quartet Op. 11.

GRIEG, E.



GRIEG

Edward Grieg is without doubt the most famous of all the Norwegian composers, his compositions invariably reflecting the characteristic harmonies and peculiar rhythms of the "Land of the Midnight Sun." He has been particularly happily inspired in many shorter compositions, so from these I have chosen the odd **Anitra's Dance** from the orchestral suite entitled "Peer Gynt"; the majestically solemn **Ase's Death** from the same suite; one of the lively **Norwegian Dances**, and the gladsome **Spring Dance**. Every one of these, I know, will have its individual interest for you.

JENSEN, A.

To exclude Adolph Jensen's compositions from this volume would be to deprive music-lovers of acquaintance with his beautiful **Murmuring Zephyr** and exquisite **Romance** Op. 53.

GODARD, B.

No better examples of French composition in the lighter vein could have been included in this volume than Benjamin Godard's **Canzonetta**, transcribed from the violin concerto, the ever-popular **Second Mazurka**, and the lovely **Berceuse** from "Jocelyn."

THOMÉ, F.

Lovers of the truly beautiful in music always find a place in their affections for such exquisite gems of melody as Francis Thomé's **Simple Aveu** and **Under the Leaves**.

PADEREWSKI, I.

Ignace Paderewski as a composer bids fair to surpass himself as a concert pianist. Every one, I am sure, knows the famous **Minuet**, which has actually been compared very favorably with the celebrated "Don Juan" Minuet of Mozart. This composition and the equally beautiful **Melodie** will be found in this volume.

OTHER COMPOSERS (Northern Europe)

RACHMANINOFF is represented in this volume by his celebrated **Prelude in C# Minor**, which, by the way, I have placed in an easier key besides eliminating the complex four-stave notation; **EDWARD SCHÜTT** by his beautiful love waltz **A la Bien Aimée**; **WASSILY SAPELLNIKOFF** by his characteristic **Petite Mazurka**; **GENARI KARGANOFF** by an **Arabesque** and a delightful **Petite Valse**; **MEYER-HELMUND** by a tuneful **Mazurka**; **ALEXANDER GLAZOUNOW** by a **Valse Fantastique** from his wonderful ballet "Raymond"; **RIMSKY KORSAKOW** by a virile **Novellette**; **SÖDERMANN** by a quaint **Swedish Wedding March**; **SINDING** by a novel **Characteristic Piece** and his delightful **Rustle of Spring**; **LASSEN** by his lovely **Ballet Music** from "Magic Love."

OTHER COMPOSERS (German, Dutch, etc.)

THEODORE LESCHITZKY, perhaps the most noted teacher of pianoforte playing in the world, is represented in this volume by a beautiful **Meditation**; **LUDWIG SCHYTTÉ** by a soothing **Berceuse**; **FRANZ BENDEL** by his tender **Sweet Remembrance**; **XAVER SCHARWENKA** by the universally popular **Polish Dance**; **PHILIPP SCHARWENKA** by a dainty **Moment Musical**; **GUSTAV HOLLAENDER** by his whirring **Song of the Spinners**; **THEODOR KIRCHNER** by an all too short **Album Leaf**; **MARTINUS SIEVEKING** by his graceful **Valse Lente** and **ALEXANDER VON FIELTIZ** by a very melodious **Cradle Song**.

OTHER COMPOSERS (French)

I have not neglected to include **ALEXIS CHABRIER**'s thoroughly characteristic **Habanera**; **THEODORE LACK**'s joyous **Cabaletta**; **PAUL LACOMBE**'s **Aubade Printanière** which breathes the voice of spring; **GABRIEL PIERNÉ**'s much beloved **Serenade**; **EDWARD POLDINI**'s tiny musical mosaic **The Dancing Doll**; and also an exquisite **Romance Without Words** by **GABRIEL FAURÉ**.

OTHER COMPOSERS (English and American)

How one would miss in this volume SIR EDWARD ELGAR'S melodious **Salut d'Amour**, or the merry little **Serenade** by ANTON STRELEZKI, or the stately **Gavotte Moderne** by BERTHOLD TOURS, or the joyous **Butterfly** of the Canadian composer CALIXA LAVALLÉE, or the weird **Witches' Dance** and the beautiful **Idyl** Op. 28, No. 1 of EDWARD MACDOWELL. I am very glad, however, to have been able to include all of these within the covers of this volume.

VOLUME III—LIGHT PIANO PIECES

TECHNIQUE CHART

This chart is designed to guide the user of this volume of "The Ideal Home Music Library" in the selection of compositions which it is desired to play readily at sight without previous detailed technical study. The grading in this chart of "Medium," "Moderately Difficult," etc., is based entirely upon the compositions as they are presented in this volume with tonal and technical modifications, and in no way applies to the original sheet-music editions.

Medium	Moderately Difficult
Alp Maid's Dream (<i>Labitzky</i>) 251	Blacksmith in the Woods 174
Amaryllis (<i>Ghys</i>) 18	Entr'acte Gavotte (<i>Gillet</i>) 80
Ballroom Whispers (<i>Gregg</i>) 32	Flower Song (<i>Lange</i>) 66
Battle of Waterloo (<i>Anderson</i>) 90	Fontaine, La (<i>Bohm</i>) 4
Carnival of Venice (<i>Czerny</i>) 38	Forest Roses (<i>Oesten</i>) 194
Charge of the Hussars (<i>Spindler</i>) 143	Garden Song (<i>Lichner</i>) 63
Chatterbox (<i>Behr</i>) 42	Hunting Scene (<i>Bucalossi</i>) 246
Chinese Serenade (<i>Fliege</i>) 60	In the Soudan (<i>Sebek</i>) 71
Cinqantaine, La (<i>Gabriel-Marie</i>) 52	Love's Dream After the Ball (<i>Czibulka</i>) 130
Con Amore (<i>Beaumont</i>) 27	Maiden's Prayer (<i>Badarczevska</i>) 86
Coquetterie (<i>Wachs</i>) 56	Mexican Serenade (<i>Langey</i>) 146
Czarine, La (<i>Ganne</i>) 160	Paloma, La (<i>Yradier</i>) 118
Dorothy (<i>Smith</i>) 76	Pizzicato ("Sylvia") (<i>Delibes</i>) 242
Forget-Me-Not (<i>Macbeth</i>) 94	Pure as Snow (<i>Lange</i>) 108
German Patrol (<i>Eilenberg</i>) 120	Serenade (<i>Till</i>) 231
Gipsy Dance (<i>Behr</i>) 99	Serenade Badine (<i>Gabriel-Marie</i>) 228
Intermezzo Russe (<i>Franke</i>) 10	Song of the Robin (<i>Warren</i>) 96
L'Ingenue (<i>Arditi</i>) 180	Stephanie (Gavotte) (<i>Czibulka</i>) 125
Loin du Bal (<i>Gillet</i>) 184	Sylphide, La (<i>Ascher</i>) 209
Longing for Home (<i>Jungmann</i>) 188	Thine Own (<i>Lange</i>) 156
Mandolinata (<i>Paladilhe</i>) 238	Tyrolienne (<i>Hunten</i>) 202
Moss Rose (<i>Bosc</i>) 220	Valsette (<i>Borowski</i>) 114
Secret, Le (<i>Gautier</i>) 234	Warblings at Eve (<i>Richards</i>) 104
Secret Love (<i>Resch</i>) 191	Waves of the Ocean (<i>Blake</i>) 109
Sounds from Home (<i>Gung'l</i>) 224	Will o' the Wisp (<i>Jungmann</i>) 170
Valse Lente ("Coppelia") (<i>Delibes</i>) 14	Zingana, La (<i>Bohm</i>) 151
Valse Serenade (<i>Poldini</i>) 270	
	Difficult
	Awakening of the Lion (<i>de Kontski</i>) 22
	Chant du Bivouac (<i>Ketterer</i>) 47
	Danse Napolitaine (<i>Smith</i>) 280
	Heartsease (<i>Alberti</i>) 273
	Näila (<i>Delibes</i>) 164
	Silvery Waves (<i>Wyman</i>) 136
	Storm (<i>Weber</i>) 261
	Sylphes, Les (<i>Bachmann</i>) 255

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VOLUME III. LIGHT PIANO PIECES

IN Volumes I and II we have met in our journey through Music-land the celebrated classic, romantic, and modern composers, and have, I am sure you will agree, made some delightful acquaintances. Now we are about to continue our journey, to familiarize ourselves with the best compositions in the field of light pianoforte music, and while we shall leave behind us the realms where only the highest ideals in musical composition are tolerated, we shall now meet with those composers who have found their life-work in the composition of music aimed chiefly to please from a perhaps superficial point of view, but whose compositions, nevertheless, are no less pleasing to the music-lover who enjoys the sugar-coated confections as well as the more solid foods, so to speak, when having a musical diet prescribed for him.

LIGHT PIECES (French and Italian Composers)

LEO DELIBES, who has written so many popular and original ballets, contributes the **Flower Dance** from "Naila," the **Pizzicato** from "Sylvia," and the **Valse Lente** from "Coppelia," all of which you will find charmingly melodious and graceful; ERNEST GILLET is well represented by his world-famous **Loin du Bal** and his clever **Entr'acte Gavotte**; LOUIS GREGH, whose operettas have been so kindly received in Paris, donates a charming **Valse Lente** entitled **Ball-room Whispers**; GABRIEL-MARIE presents her quaint wedding dance **La Cinquantaine** and her lovely **Serenade Badine**, while AUGUSTE BOSCH entrances with his melodious **Moss Rose**. Other light numbers which you will enjoy include the **Chant du Bivouac** by KETTERER, **La Czarine Mazurka** by GANNE, **L'Ingenue Gavotte** by ARDITI, a beautiful melody entitled **Con Amore** by PAUL BEAUMONT, the famous French gavotte **Amaryllis** arranged by HENRI GHYS, GAUTIER'S dainty **Le Secret**, PAUL WACHS' fascinating intermezzo entitled **Coquetterie**, the tinkling **Mandolinata** of PALADILHE, and GEORGES BACHMANN'S entrancing **Les Sylphes Valse**. If "variety" is the spice of music, as it is said to be of life, you will certainly find this volume sufficiently well-seasoned.



DELIBES

LIGHT PIECES (German Composers)



CZERNY

CARL BOHM, the versatile composer of several hundred charming light compositions for the piano, contributes two dainty little numbers to this volume, a morceau entitled **The Fountain** and a Spanish Mazurka entitled **La Zingana**. GUSTAV LANGE is also there with that old favorite the **Flower Song**, and two graceful compositions entitled **Pure as Snow** and **Thine Own**. FRANZ BEHR is another composer whose **Chatterbox** and **Gipsy Serenade** will aid in whiling away a pleasant hour. Then there follow in rapid succession RICHARD EILENBERG, whose stirring composition **The German Patrol** always pleases; then the plaintive **Longing for Home** and fitting **Will o' the Wisp** by ALBERT JUNG-MANN; the sweet **Garden Song** of HEINRICH LICHNER; a dainty idyl entitled **Forest Roses** by THEODORE OESTEN; the gently undulating **Intermezzo Russe** by THEODORE FRANKE; the quaint **Chinese Serenade** by H. FLIEGE; the inspiring **Charge of the Hussars** by FRITZ SPINDLER; OTTO LANGEY's characteristic **Mexican Serenade**, LABITZKY's dreamy landler **The Alp Maid's Dream**; HUNTEN's charming variations entitled **Tyrolienne**; CARL CZERNY's variations on **The Carnival of Venice**; ASCHER's concert waltz **La Sylphide**, and the soft melodies of JOHANN RESCH's gavotte entitled **Secret Love**. When you have acquainted yourself with all these, you will realize how much true musical enjoyment can be found in light piano music.

LIGHT PIECES (Miscellaneous Composers)

Our volume would certainly be incomplete without the gay melodies of the Hungarian bandmaster and composer ALPHONSE CZIBULKA, so I have included his ever-popular **Love's Dream After the Ball** and his dainty **Stephanie Gavotte**; there is also a piquant **Valsette** by FELIX BOROWSKI; a characteristic **Neapolitan Dance** by SYDNEY SMITH; the CHEVALIER DE KONTSKI flourishes his **Awakening of the Lion** at us, though in greatly simplified form because, as the valiant Chevalier played it, no one would care to attempt its technical difficulties; BRINLEY RICHARDS offers a charming revery entitled **Warblings at Eve**, and there are a score more of interesting and tuneful numbers, such as YRADIER's **La Paloma**, MICHAELIS's **Turkish Patrol** and **Blacksmith in the Woods**, BADARCZEVSKA's **Maiden's Prayer**, MACBETH's **Forget-Me-Not**, BLAKE's **Waves of the Ocean**

Galop, SEBEK'S **In the Soudan**, SMITH'S **Dorothy** Old English Dance, WARREN'S **Song of the Robin**, WEBER'S descriptive piece **The Storm**, WYMAN'S **Silvery Waves**, BUCALOSSI'S **Hunting Scene**, TITL'S **Serenade**, ANDERSON'S war picture **The Battle of Waterloo**, and a new number entitled **Heartsease Gavotte** by ERNEST ALBERTI.

VOLUME IV. JUVENILE PIANO PIECES AND PIANO DUETS

JUVENILE PIECES

It wouldn't seem quite right, after having enjoyed ourselves so thoroughly on our journeys through the classic, modern, and light piano music volumes, for us not to rest a while in the pleasant village of simple pieces, and give those who, either through their youth or inexperience, have not been able to appreciate from the standpoint of the player the first three volumes, some information about the compositions in Volume IV of very simple character which *they* can enjoy. Again a wealth of material confronts us, and we must go through it as one walks through a garden to pick a bouquet of only a given size, leaving many a flower behind with deep regret that there is no room in the already bulky nosegay for it. At all events, I hope you will like my selection, which is divided, for convenient description, into four little groups.

CLASSIC PIECES



MOZART

BEETHOVEN, mighty as he was in his grand pianoforte sonatas, yet found time to write the delicious little **Sonatinas**, Nos. 1 and 2, as well as his **Turkish March**, which are included in this volume; MUZIO CLEMENTI will remain deathless through his beautiful **Sonatinas** Op. 36, two of which I have included; HUMMEL presents a festive little **Rondo**; then we meet MENDELSSOHN'S **Spring Song** in very much simplified form; GADE has a merry march called **The Christmas Tree**; KULLAK a quaintly descriptive piece **The Clock**; SPINDLER a little romance called **Fragrant Violet**, and his war-like **Trumpeter's Serenade**; there are simplified arrangements of a **Mazurka** and the famous **Funeral March** by CHOPIN; then comes a stately **Gavotte** by BACH; the dainty **German Waltzes** and pretty **Wild Rose** by SCHUBERT; a tiny bit from HANDEL'S **Harmonious Blacksmith**; the **Jolly Huntsman** by MERKEL; MOZART brings his

graceful and melodious **Minuet** and **Larghetto**; we have a wee fragment from DUSSEK's rondo **La Matinée**; SCHUMANN lays aside his complex rhythms entirely in his **Happy Farmer**, **Melodie**, **Little Romance**, and **Soldier's March**; WEBER contributes his **Last Thought** and his jolly **Huntsmen's Chorus**.

MODERN PIECES

Here indeed we have a jolly collection, starting off with FRANZ BEHR's **Turtle Dove Polka**, **Gipsy Encampment**, **Mignonette**, and **Gipsy Serenade**; then comes GURLITT with his happy **Hunting Song** and cute little **Fair**; even the great harmony theorist JADASSOHN found time to write his **Song of Love** for little folks; then comes GUSTAV LANGE (you remember we met him before in Volume III) with three bright little numbers entitled **In Rank and File March**, **The Little Ferryman**, and the **Heather Rose**; last but not least in this little group, STREABBOG charms us with his **Morning Prayer**, **Petite Carnival**, and **Restless Galop**. Before closing we must not forget CARL BOHM's dainty **Dancing Spirits**, DUVERNOY's **Valse Bluette**, TSCHAIKOWSKY's **German Song** and **Italian Song**, LICHNER's **Parade March**, REINECKE's little cradle song called **Sleep, Dolly, Sleep**, BEYER's **Polka Russe**, **General Grant's Grand March** by MACK, **The Mountain Belle** by KINKEL, **The Wayside Rose** by OTTO FISCHER, OESTEN's **Little Tyrolean Maid**, RUMMEL's **March in C**, as well as the old-time favorites, **The Sack Waltz** and **The Starlight Waltz**.

OPERATIC SELECTIONS

ARNOLD KRUG certainly did the little folks a real favor in a musical way when he turned his attention to arranging the tuneful melodies of grand operas to meet the needs of little players. Beginners young and old will find the four **Petite Fantasies** from **Faust**, **Martha**, **Rigoletto**, and **Trovatore** not only entertainingly musical but highly instructive. Then there is the **Grand March from Norma** and the **Rataplan** from Donizetti's "Daughter of the Regiment," arranged to meet young people's technical abilities.

PIANO DUETS

Here is a part of "The Ideal Home Music Library" where you will find that I have given full swing to my personal convictions as to an ideal selection of piano duets. In looking through more than one hundred so-called "collections" of piano duets, I have found them invariably filled with pieces which lack melody and

beautiful harmonies as much as they may possibly possess instructive value for teaching purposes, but you will recollect that I am not seeking to *teach* you, but to draw your attention to the *pleasant* spots in Music-land. I have divided my selection of piano duets into two classes—serious compositions arranged for four hands, and good dance music arranged for four hands. Let me show you my plan, so you can judge for yourself.

SERIOUS COMPOSITIONS



MOSZKOWSKI

First we have MENDELSSOHN'S **Wedding March** and tender **Consolation**; then the reverential **Ave Maria** of BACH-GOUNOD; then the soul-stirring **Polish Dance** Op. 3, No. 1, by XAVER SCHARWENKA; once again we tread the paths of the classics in company with FRANZ SCHUBERT'S **Serenade**; back again we come into modern days with MORITZ MOSZKOWSKI'S melodious **Serenata** and his **Spanish Dance** Op. 12, No. 1; and we admit even a little more sunlight into our playing with the **Barcarolle** from "The Tales of Hoffman" by JACQUES OFFENBACH; **La Cinquantaine** by GABRIEL-MARIE; the joyous **Intermezzo Russe** by THEODORE FRANKE, and the languorous **Love's Dream After the Ball** by ALPHONSE CZIBULKA; the well-beloved **La Paloma** by SEBASTIAN YRADIER; the ever-popular **Melody in F** by RUBINSTEIN; CHOPIN'S charming **Prelude** Op. 28, No. 7; HANDEL'S impressive **Largo**; CESAR CUI'S bizarre **Orientale**; the wonderfully popular **Humoreske** by ANTON DVOŘÁK; the dainty **Canzonetta** from one of GODARD'S violin concertos, and JOHANNES BRAHMS'S effective setting of Hungarian airs in his **Hungarian Dance** No. 5. Isn't that a pleasant journey in Music-land for two friends who play duets?

DANCE MUSIC

First comes JOHANN STRAUSS'S lovely waltzes **Roses from the South**; then a stirring march, **Vienna Forever**, by JOSEPH SCHRAMMEL; next we meet a lovely waltz by EMILE WALDTEUFEL, **The Skaters**; FRANZ VAN BLON'S **Under the Banner of Victory** is another march which will please you; then the sturdiest of sturdy marches, **Under the Double Eagle**, by J. F. WAGNER (I really believe the immortal Richard Wagner must turn in his grave every time people mistake *him* for the composer of this march), which ends my selection of piano duets.

I want to add just a word, before I close, about the arrangement of these duets, because four-hand arrangements are often made so that the left-hand of the "primo" player and the right-hand of the "secondo" player are either too close together or constantly interfere one with the other. You will find these arrangements entirely free from this defect; you will also find them in general very simple, and, where they are in any way difficult, easily mastered with a reasonable amount of practice. Piano-duet playing is one of the healthiest forms of musical recreation, and I hope you will not neglect it, because there can be always found some music-lover who will be glad to share in this delightful pastime.

VOLUME V. PIANO SELECTIONS FROM THE OPERAS

IF you will stop to consider the fact that all operas, grand or comic, are first written by their composers in *orchestral score*—that is, with the parts for orchestral instruments and voices, instead of for voice with pianoforte accompaniment—you will realize why piano selections from operas are almost invariably difficult, and indeed technically awkward, for even the skilled pianist. It is usually *not* the composers, but some learned arranger of music, who metamorphoses these orchestral scores into piano scores, and, led on by their deep appreciation of the beautiful orchestral effects which the composers have worked out, they try to transfer all these interlaced melodies and harmonic effects to the piano arrangement. The result, of course, is *always* difficult technically, and *rarely* pleasing musically. Then there comes the arranger, who makes shorter piano selections or “potpourris” from this difficult piano score; and he in turn crowds as much as possible into *his* selection. This is the difficult finished product, entitled “Selection from —— Opera,” for which you usually pay a good price in a music store, and which invariably disappoints you, even if you happen to be blessed with an exceedingly good piano technique.

All this preamble has been necessary in order to demonstrate to you how vastly different, both technically and musically, you will find the piano selections from all the well-known grand and comic operas included in *this* volume (No. V). They are all special arrangements, with the melody in the right-hand and a reasonably simple accompaniment in the left-hand, while last, but by no means least, the melodies selected from each individual opera are those which you will either recognize immediately or find exceedingly tuneful on even first acquaintance.

Now that I have given you as graphic a word-picture as possible of how these piano selections from the operas have been simplified for

your enjoyment, we will visit together the various national schools of opera, stopping to make the acquaintance of each important composer through his best-known opera. Of course, I won't be able to talk with you about each *individual* beautiful melody, but still, when we stop to rest at the close, I believe you will have a very much heightened interest in the operatic creations of all the master minds.

GRAND OPERAS

THE GERMAN SCHOOL OF OPERA

From the pen of MOZART, whose melodies are perhaps the daintiest of all the opera composers, I have selected three, namely, **Don Giovanni**, **The Magic Flute**, and **The Marriage of Figaro**; then come CARL MARIA VON WEBER with beautiful melodies from **Der Freischütz**, and GIACOMO MEYERBEER with the spectacular tragic operas entitled **The Huguenots** and **The Prophet**; then the immortal WAGNER with his **Flying Dutchman**, **Lohengrin**, **Tannhäuser**, **Master Singers of Nürnberg**, and **Parsifal**; we must not forget FLÖTOW's lovely melodious **Martha** nor GOLDMARK's **Queen of Sheba**, GLUCK's **Orfeo**, and HUMPERDINCK's **Hansel and Gretel**. When you have enjoyed these opera selections, you will have gained a liberal education in the melodious art of the German opera-composer.



WAGNER

THE FRENCH SCHOOL OF OPERA

We will start first with good old LOUIS HEROLD's **Zampa**, from which I have used parts of the overture as most representative of its beautiful melodies; next comes CHARLES GOUNOD, whose **Faust** will endure as long as opera lives, together with his operatic version of Shakespeare's **Romeo and Juliet**; we must not forget ADOLPHE ADAM, who contributes his **If I Were King**; the Spanish opera, brimming with sparkling melodies, entitled **Carmen** by GEORGES BIZET, AMBROISE THOMAS's pathetic **Mignon** and **Raymond**, the biblical opera **Samsen** and **Delilah** by CAMILLE SAINT-SAËNS, and JULES MASSENET's wonderful operas **Le Cid** and **Manon**. The dominant note of all these French operas is melody—sad melodies, gay melodies, inspiring melodies—and that is why you will find each and every one a source of musical delight.

THE ITALIAN SCHOOL OF OPERA

More than in even the French school of opera do we find in the Italian school that melodies—ravishingly sweet or gayly piquant—run riot through every score, commencing with **VINCENZO BELLINI's *Norma***, an opera whose story is founded on one of the Druid tales of old England; **GAETANO DONIZETTI's *Lucia di Lammermoor*** and ***Daughter of the Regiment***, inspired by Sir Walter Scott's historical tale; the deliciously humorous ***Barber of Seville*** by **ROSSINI**, as well as his tragic opera ***William Tell***; the tragic ***La Gioconda*** by **PONCHIELLI**; then come **VERDI's** five immortal operas comprising ***Aïda***, ***Ernani***, ***Rigoletto***, ***La Traviata***, and ***Il Trovatore***; **PUCCINI's *Le Villi*** and **LEONCAVALLO's *Zaza***; last, but perhaps most popular of all, **PIETRO MASCAGNI's *Cavalleria Rusticana***. Here is your opportunity to revel in melody; do not let it slip away.



VERDI

OTHER SCHOOLS OF OPERA

To England, or rather more accurately to Ireland, must be given credit for two of the most beautiful contributions to operatic literature, **MICHAEL BALFE's *Bohemian Girl***, the melodies of which are actually household tunes, and **WILLIAM VINCENT WALLACE's *Maritana***, another exquisite gem of melodious operatic composition. I really don't know how many years the Bohemian composer **BEDRICH SMETANA's** opera, entitled ***The Bartered Bride***, languished without proper recognition, but to-day it is a favorite at the Metropolitan Opera House, New York City; the last opera on the list, ***Eugene Onégin***, by **PETER TSCHAIKOWSKY**, has never had proper recognition in American opera houses, but it contains many powerfully beautiful melodies.

Curiously enough, I have not been able to include any grand operas by American composers, chiefly because, whenever our native composers have turned their attention to operatic composition, their works have not been produced, or have not reached sufficient popularity to authorize their presence in as essentially a "popular" volume as this is intended to be.

COMIC OPERAS

No more pleasing form of musical entertainment has ever been invented than *genuine* comic opera, and this is probably the reason

why so many composers have been inspired to write sprightly and melodious themes for use in this connection. You will find the ones I have chosen full of dainty, piquant melodies, as we take a flying trip together through the different schools of "opera comique."

GERMAN COMIC OPERAS

First comes FRANZ VON SUPPÉ with his lively **Boccaccio**, his dashing **Fatinitza**, and his ever-popular **Poet and Peasant** and **Light Cavalry**; then comes **Nanon**, by RICHARD GENÉE, a very light but nevertheless entertaining operetta.

FRENCH COMIC OPERAS

It is quite appropriate to make first the acquaintance of JACQUES OFFENBACH because one of his operettas, **The Tales of Hoffman**, has become popular recently in the United States, particularly the lovely "Barcarolle" in the second act. I have also included his **Grand Duchess** and **Orpheus**, which contain many tuneful melodies; we have a past master of comic-opera creation in AUBER, who wrote **Fra Diavolo** and **Masaniello**; then comes AUDRAN, whose "Gobble Duet" has made **The Mascot** famous and whose operetta **Olivette** is equally popular; ROBERT PLANQUETTE, whose charming melodies in **The Chimes of Normandy** have won him innumerable admirers, and, finally, ALEXANDER LECOCQ, in whose **Giroflé-**



OFFENBACH

Giroflá Lillian Russell achieved her first success as a comic-opera comédienne.

AUSTRIAN COMIC OPERAS

It would be hard indeed to estimate how many thousands of comic-opera music-lovers have laughed over KARL MILLOCKER'S **Beggar Student**; then there is the waltz king, JOHANN STRAUSS, who, when he announced his intention of writing comic operas, made all Vienna weep in anticipation of losing him as a waltz-composer, but who turned their sorrow to joy by giving them many more delightful waltzes in his three operas, **Die Fledermaus**, **The Gipsy Baron**, and **The Queen's Lace Handkerchief**; it would be hard indeed to find any one who cannot hum the melodies of FRANZ LEHAR'S **Merry Widow** or of OSCAR

STRAUS'S A Waltz Dream. This latter composer, by the way, is no relation of the celebrated family of dance composers of somewhat similar name.

MISCELLANEOUS OPERAS

What magic memories, to some of us at least, the correlation of the names "GILBERT and SULLIVAN" bring forth; therefore it is good to know that we have the most popular melodies from **The Mikado**, **Pinafore**, and **Patience** in Volume V. There is also a choice selection from EDWARD JAKOBOWSKI'S **Erminie**, this opera being considered by many the most popular comic opera written, and it was certainly the means of bringing Francis Wilson his greatest success.

This is certainly a very long stage we have taken in our journey through "The Ideal Home Music Library," but I believe that you will find Volume V, which we have just reviewed, saturated with the kind of melodies you like, and fully capable of aiding you in whiling away pleasantly many leisure hours.

VOLUME VI. SELECTED DANCE MUSIC

IN the next stage of our journey through "The Ideal Home Music Library" we shall leave behind us almost all the composers whose musical flights of fancy are to be found in Volumes I to V, to become acquainted with many new ones, whose genius or talent has been directed almost exclusively into the field of dance-music composition. But, whether it be classic waltzes by Johann Strauss, or sprightly two-steps and cakewalks by comparatively unknown composers, of one thing we may be sure—we shall find every number a perfect example, rhythmically, of the dance it represents, and every composition "tinklingly tuneful."

WALTZES

The most important group is undoubtedly the German and Austrian composers, represented by the great JOHANN STRAUSS, with his *Artist Life*, *Roses from the South*, and *Blue Danube*; then STECK'S *Flirtation*, OTTO ROEDER'S *Love's Dreamland* and *Gondolier*, BAYER'S *Doll*, VOLLSTEDT'S *Jolly Fellows*, ZIEHRER'S *Vienna Beauties*, LEHAR'S *Gold and Silver* and OSCAR STRAUSS'S *Waltz Dream*.



STRAUSS

Next we have the delightful French school, which introduces the graceful waltzes of EMILE WALDTEUFEL, such as *My Dream*, *The Skaters*, *The Sirens*, and *Très Jolie*; LAMOTHE'S *First Kiss*, METRA'S *The Roses*, DEPRET'S *Sourire d'Avril* and the *Valse Bleue* by MARGIS.

Waltzes in the Italian style include PESTALOTTA'S *Ciribiribin*, founded on the famous Italian street song; the delightful *My Treasure* waltzes by BECUCCI, and JAXONE'S *La Serenata*; there are several delightful Spanish waltzes, of which *Estudiantina* by WALDTEUFEL, *La Gitana* by BUCALOSSI, *Over the Waves* by ROSAS, and *Santiago* by CORBIN, are representative.

Miscellaneous waltzes include MEISSLER'S *In Old Madrid*, KOTLAR'S *Monte Cristo*, IVANOVICI'S *Waves of the Danube*, CAROLINE LOWTHIAN'S *Myosotis*, and CHARLES COOTE'S *Cornflower Waltz*.

It is fitting, before leaving this group of waltzes, to mention the fact that in the case of almost every waltz, the "Introduction" and "Coda" have been omitted, the former being rarely played, and the latter unnecessary as being merely a repetition of the themes already presented. These omissions have permitted the insertion of many additional compositions which otherwise would have been excluded.

TWO-STEPS



GUNG'L

Here we have four sprightly two-steps in 6-8 time, **Exhibition** and **The Standard Bearer** by PHILIPP FAHRBACH, **Lorraine** by LOUIS GANNE, and **March of the Little Pierrots** by AUGUST BOSCH; also a brace of two-steps in 2-4 time, entitled **A Frangesa** by COSTA and **La Sorella** by BOREL-CLERC. There are several Italian marches in this section, including the **Dude's March** by J. F. WAGNER, and **Under the Double Eagle**, Fucik's stirring **Entry of the Gladiators**; GUNG'L's **Friedrich's March**, VON BLON'S **Under the Banner of Victory**, and KRAL'S sturdy German military march **Hoch Hapsburg**. Schottisches are well represented by SCOTTO'S **Pétite Tonkinoise** and MEYER-LUTZ'S **Skirt Dance**; there is a new barn dance by Hewitt, entitled **The Country Weddin'**, which brings in a tiny bit of Mendelssohn's Wedding March, and there is also his thoroughly characteristic cake walk **Dixie Days**.

We must not forget that Volume VI also contains a varied assortment of typical national dances, including those of America, England, Ireland, Scotland, Wales, France, Germany, Russia, Bohemia, and in fact all the important nations. You will find it very interesting to know how each nation has seemed to select for itself some individual and very characteristic rhythm, each being entirely different.

Thus we come to the close of our Dance Volume, which has been designed to serve two purposes or needs; one, the desire to play dance music for recreation, and the other, the frequent need of a collection of waltzes, two-steps, etc., where there is a little dance held in the home.

VOLUME VII. SACRED MUSIC (PIANO SOLO SECTION)

Now that we have reached the seventh stage of our journey through "The Ideal Home Music Library," it may be quite appropriately thought of as the seventh *day*, or Sabbath, because Volume VII is devoted entirely to sacred music for piano solo and for voice. Just at this point, however, we will concern ourselves only with the selections of sacred character for piano solo, my choice including not only compositions strictly religious in title and conception, but also a number of pieces which are especially adapted for Sunday performance by reason of their earnest melodies and majestic harmonies.

The compositions divide themselves quite naturally into six groups, as follows:

SACRED MUSIC (Classical Composers)

It is fitting to make our entrance to the majestic strains of one of JOHANN SEBASTIAN BACH's **Chorals**, Martin Luther's **Ein Feste Burg ist Unser Gott**; HANDEL has given us the glorious **Largo** and the magnificent **Hallelujah Chorus** from the "Messiah"; JOSEF HAYDN presents the joyous **With Verdure Clad** and **The Heavens Are Telling** from the "Creation," and the solemn **Grave** from "The Seven Last Words of Christ"; BEETHOVEN has contributed two majestic melodies, one **The Glory of God in Nature** and the other the **Prayer** Op. 18, No. 1; MOZART'S **Ave Verum** is deeply imbued with religious sentiment; SCHUBERT'S **Ave Maria** and an excerpt from the **Unfinished Symphony** are both immortal compositions; equally impressive are the **Funeral March** from the "Piano Sonata" Op. 35, and the **Prelude in C Minor** of FREDERICK CHOPIN; CHARLES GOUNOD'S **Ave Maria**, founded on



HANDEL

BACH'S "Prelude in C"; this group closes with LEFEBURE-WELY'S melodious idyl **Monastery Bells**, much lighter in conception than all the other compositions, but nevertheless very pleasing.

SACRED MUSIC (Modern Composers)

No more beautiful or impressive sacred music can be desired than JULES MASSENET's *Angelus* and *Last Dream of the Virgin*; then there is a grand composition entitled *Hymnus* by ALEXANDER VON FIELITZ; EDWARD DORN's *Angelus Bells*; FRANCIS THOMÉ's *Andante Religioso*; GOTTSCHALK's *Last Hope*, as well as *The Pilgrim's Song of Hope* by EDWARD BATISTE, and the *Shepherd Boy* by G. D. WILSON.

SACRED MUSIC (Operas)

The stirring *Coronation March* (*Marche du Sacre*) from MEYERBEER's "*Huguenots*" will prove interesting; while the *Prayer* from WEBER's "*Freischütz*," and still another *Prayer* from one of KREUTZER's operas are all beautifully conceived compositions.

SACRED SONG TRANSCRIPTIONS

I know that many lovers of piano music will be pleased to see that transcriptions of *The Palms*, *The Lost Chord*, *The Angel's Serenade*, *Cujus Animam*, *Inflammatum*, as well as songs from MENDELSSOHN's "*Elijah*" and "*St. Paul*" have been included among the sacred piano pieces.

HYMN TRANSCRIPTIONS

I have not forgotten that many people like to play piano arrangements of well-known hymns; therefore you will find in this volume transcriptions of *Adeste Fideles* and *Pleyel's Hymn*.

SACRED MARCHES

It would surely be a grave omission to leave out the several compositions in stately march rhythm which are sacred in character, such as MENDELSSOHN's *War March of the Priests*, HANDEL's *Dead March in Saul*, the *Bridal March* from "*Lohengrin*," GOUNOD's *March Pontificale* and MOZART's *March of the Priests*.

In a class entirely by itself stands the *Kol Nidrei*, which is the chief sacred melody of the Hebrews. In this composition the same melody occurs several times, in each instance presented with different harmonies and ever-growing intensity. This melody is said to carry back to the days of Solomon's wonderful temple in Jerusalem.

Surely I have outlined in this volume an interesting array of music which is sacred in character, and which will introduce you to many beautiful compositions not to be found in collections of

only secular music. This survey of the instrumental section of Volume VII ends our journey through the volumes devoted to piano music. I hope you will make this same journey through Volumes I to VII many times with your piano as a faithful companion, for the more frequently you travel this road through Music-land the more you will find its riches not only inexhaustible but its beauties unfolding themselves ever in increasingly bewildering array.

FOREWORD TO THE VOCAL VOLUMES OF "THE IDEAL HOME MUSIC LIBRARY"

THE preface to the piano-music volumes entitled "A Chat with the Compiler" draws particular attention to the fact that they are not designed to be used by the professional player or advanced student, who should quite properly utilize original unaltered editions. This is equally true in respect to the vocal arrangements in Volumes VII, VIII, IX, and X, for the reason that they are primarily designed for the use of amateurs, who sing only for their own amusement. Easy keys, simple accompaniments, and in many instances the support of the voice throughout by the right-hand of the piano part are special features which make the volumes infinitely more enjoyable for amateurs, but, as a matter of course, *not adapted for use by vocal students.*

VOLUME VII. SACRED MUSIC (VOCAL SECTION)

IN starting on the further journey through Music-land, which leads us into the realm of vocal music, I hope that my pianist friends who have travelled as far as the sacred piano-music section of Volume VII will not leave our little party, but will follow right along with the legion of amateur singers and vocal-music lovers who will now join it. As a matter of fact, to journey right along to the end will prove highly interesting and profitable, not only because every player of the piano should be familiar with songs and their accompaniments, in order to make himself useful when some singer-friend drops in, but also because many of the songs in Volumes VII-X are arranged with the melody in the right-hand of the piano accompaniment and accordingly *can be played as piano solos* where some one to sing them is not available.

Sacred vocal music naturally divides itself into two classes, songs for solo voice and hymns for general singing. Then again, songs separate into three classes—the classic, the modern, and the lighter schools of sacred-music composition. Let us see what these classes unfold before us.



MENDELSSOHN

SACRED SONGS (CLASSIC)

GOUNOD'S **Ave-Maria**, the melody of which has as a bass the "Bach Prelude in C," also his **There is a Green Hill Far Away**, are sublime creations; there is a vocal arrangement of the **Largo**; from MENDELSSOHN we receive **O Rest in the Lord** from the oratorio "Elijah," and **But the Lord is Mindful** from "St. Paul"; ROSSINI has bequeathed us the **Cujus Animam** from his "Stabat Mater"; and FRANZ ABT'S **Over the Stars There is Rest** is wonderfully expressive of its peaceful words.

SACRED SONGS (MODERN)



COWEN

A beautiful setting of the **Ave-Maria** has been made by the use of the "Intermezzo" to the "Cavalleria Rusticana" of MASCAGNI; **FREDERIC COWEN's Better Land** is devoutly conceived; there are two songs in **ALFRED R. GAUL's** cantata "The Holy City," comprising **Eye Hath Not Seen**, and **No Shadows Yonder**, which deserve the place they are given in this volume; **HORATIO PARKER's Jerusalem** is an impressive masterpiece; **JULES GRANIER's Hosanna** is a wonderful Easter song; **KOERNER's** setting of the simple **Lord's Prayer** is reverently made, and **BERTHOLD TOURS' The New Kingdom** is worthy of the great English organist's master mind.

SACRED SONGS (POPULAR)

Here we meet the songs which have become universal favorites with the lovers of Christian church music, **FAURE's Palms** naturally taking its place beside **SULLIVAN's Lost Chord**; then there follow in rapid succession **BRAGA's Angel's Serenade**, **PAUL RODNEY's Calvary**, **TOPLIFF's Consider the Lilies**, **GRAY's A Dream of Paradise**, **MRS. S. B. DANA's Flee as a Bird**, **HENRY RUSSELL's The Old Sexton**, **PICCOLOMINI's Ora pro Nobis**, **KNIGHT's Rocked in the Cradle of the Deep**, **STEPHEN ADAMS's Star of Bethlehem**, **BRINLEY RICHARDS's Christmas Chimes**, and **PAUL AMBROSE's One Sweetly Solemn Thought**.

All the above-mentioned songs, whether of the classic, modern, or popular schools, are the first choice in their particular field, and further intimate acquaintance with them by actual use will convince you that the realm of sacred songs has been representatively covered.

HYMNS

Individual analysis of all the hymns contained in the Hymnal Section of Volume VII would not only occupy too much space, but would fail to add materially to the general knowledge of most of them which almost every one possesses. The majority of those



LOWELL MASON

which I have selected are on the order of **Rock of Ages, Abide With Me**, etc.—in other words, they are familiar household melodies. The arrangements are combined piano and mixed quartet, particular care having been taken to eliminate awkward or unwieldy chord combinations in the bass. Those who love to spend an hour now and then with the good old hymns will find my selection, I am sure, as near ideal and comprehensive as possible in necessarily limited space.

For the convenience of music-lovers who are of the Protestant Episcopal denomination, I append herewith a list of the “tune” names representing hymns which are to be found in my selection.

Benediction
Adeste Fideles
St. Agnes
Nicæa
Ewing
Woodworth
Bethany
Old Hundredth
Paradise
Weber

Moscow
Diademata
Missionary
Need
St. Albinus
Lux Benigna
Merrial
St. Edith
Pleyel's
All Saints
Diligence

Austria
Vox Angelica
Mendelssohn
Carol
Dulcis Memoria
Olivet
St. Anne
St. Gertrude
Toplady
Hursley

VOLUME VIII. SONGS FROM THE OPERAS

IN this volume of "The Ideal Home Music Library" we will meet once again many of the composers and operas reviewed in Volume V, which was devoted, you will recollect, to piano selections from the principal grand and comic operas. We shall also make the acquaintance of several composers whose operas are not represented in Volume V, for the reason that limited space necessitated their omission, or that their creations appear to greater advantage in song form.

Before proceeding on our musical journey through this volume, a word is necessary regarding both the form and the arrangement of the songs themselves. In the first place, all preliminary "recitative," like that, for instance, which usually precedes the melody, "To the Evening Star," from *Tannhäuser*, has been omitted, thus saving considerable space and permitting the insertion of more songs by eliminating those portions which no one except a professional artist ever sings. In the second place, wherever it has been practicable, and seldom has it proved otherwise, the piano accompaniments have been arranged with the right-hand of the accompanist playing the melody of the vocal part. This not only guides the voice as to pitch, but strengthens it as well in respect to the quality and surety of its tones. I can hear disciples of the *ultra* in musical art comment very *disparagingly* on this innovation, but I can also hear a multitude of amateur opera songsters comment *enthusiastically* in its favor—and it is for the latter—I wish to repeat again something which I have impressed upon my readers many times before—it is for the latter, and them only, that "The Ideal Home Music Library" is designed.

For convenience in surveying the operatic song field, we will first separate the operas into two classes, Grand Opera and Comic Opera, and again divide the grand operas into the four schools of German, French, Italian, and English composers.

GRAND OPERAS

GERMAN OPERAS

First we will make the acquaintance of the beautiful **Swan Song** and **Bridal Chorus** from WAGNER's *Lohengrin*; next the **Prize Song** from the same composer's *Mastersingers of Nürnberg*; then comes **Ah! So Pure** and **The Last Rose of Summer** from *Mariha*; and finally, for special mention of songs, we have selected WAGNER's *Tannhäuser* with its majestic **Pilgrim's Chorus** and the sublime **To the Evening Star**. There are a number of other operas represented by one or more songs, which lack of space will not permit us to mention, but the operas themselves are WEBER's *Der Freischütz*, MOZART's *Marriage of Figaro*, HANDEL's *Rinaldo*, HUMPERDINCK's *Hansel and Gretel*, NESSLER's *Trumpeter von Säckingen*, FLOTOW's *Stradella* and GLUCK's *Orfeo*.



GOUNOD

FRENCH OPERAS

The splendid songs **Habanera** and **Toreador Song** are the gems of BIZET's *Carmen*; from GOUNOD's *Faust* we delight in **Lovely Flowers I Pray**, the **Soldier's Chorus**, and **When All Was Young**; GODARD's *Jocelyn* yields us its lovely **Lullaby**; AMBROSE THOMAS's *Mignon* has an exquisite melody entitled **Know'st Thou That Fair Land?** and the **Waltz Song** from *Romeo and Juliet* again attests the genius of CHARLES GOUNOD; last we have the lovely **Call Me Thine Own** from HALÉVY's *L'Eclair*, as well as songs from *Samson and Delilah*, MASSENET's *Manon* and *Le Cid*.

ITALIAN OPERAS

The immortal Italian master of operatic composition, GIUSEPPE VERDI, is represented by **Heav'nly Aïda** from *Aïda*; **Woman is Fickle** and a special solo arrangement of the **Quartet** from *Rigoletto*; **Ah, I Have Sighed to Rest Me**, **Anvil Chorus**, and two other songs from *Il Trovatore*; GAETANO DONIZETTI's *Lucia di Lammermoor* offers a solo arrangement of the famous **Sextette**, and PIETRO MASCAGNI's celebrated *Cavalleria Rusti-*

cana affords us the passionate **Siciliana** and the rollicking **Drinking Song**. There are in addition songs from VERDI'S *Ernani*, *La Traviata*, and *I Lombardi*; BELLINI'S *La Sonnambula* and DONIZETTI'S *La Favorita*, *Elixir of Love*, and *Lucrezia Borgia*, as well as the lovely *Forget-Me-Nots* from GIACOMO PUCCINI'S opera *Le Villi*.

ENGLISH OPERAS

Songs from BALFE'S *Bohemian Girl* include **Then You'll Remember Me**, **The Heart Bowed Down**, and **I Dreamt That I Dwelt in Marble Halls**; while from WALLACE'S *Maritana* we obtain **In Happy Moments Day by Day** and **Scenes That Are Brightest**.

BOHEMIAN AND RUSSIAN OPERAS

You will be interested in the beautiful **Now in Joy or Sorrow** from SMETANA'S *Bartered Bride*, and the magnificent **Yes, I Love You** from TSCHAIKOWSKY'S *Eugene Onégin*.

I regret that detailed individual comment on the above-mentioned songs is rendered impracticable by space limits, so that all I can do further is to urge you most earnestly to acquaint yourself with their melodic and harmonic beauties by the best method of all—actually singing and playing them.

COMIC OPERAS

In the realm of comic-opera songs, we again have a wealth of available material, out of which it has been possible to select only the very best, and to lay aside with regret many excellent songs in order not to increase the bulk of our volume beyond reasonable limits. Our grouping of comic operas need be only in two classes, those in which individual songs are mentioned, and those mentioned only by the name of the opera itself, although in every instance they contain admirable songs well worthy of your notice.



SIR ARTHUR SULLIVAN

The first group may well commence with PLANQUETTE'S *Chimes of Normandy*, containing the **Waltz Song** and **Legend of the Bell**; next JAKOBOWSKI'S *Erminie*, with its popular **Lullaby** and **Dream Song**; WALDMANN'S *Incognito*, bringing us the quaint **Fishermaiden** song; AUDRAN'S *Mascot*, with its clever **Gobble Duet**; LEHAR'S *Merry Widow*, containing **I'll Love You True**, **Vilia Song**, **The Study of Woman**, and **The Silly Horseman**; SULLIVAN'S *Mikado*, with its **Tit-Willow** and **Flowers That Bloom in the Spring**; JOHANN STRAUSS'S *Queen's Lace Handkerchief*, containing the **Wild Rose** and **Truffle Song**; SULLIVAN'S *H. M. S. Pinafore*, with the **Admiral's Song**, **I'm Called Little Buttercup**, and **Farewell, My Own**; OFFENBACH'S *Tales of Hoffman*, from which we have received the **Barcarolle**; and OSCAR STRAUSS'S *A Waltz Dream*

containing the ever-popular **That Viennese Waltz** and **Love's the Tune**. In addition to these operas where I have mentioned the individual songs by name, SUPPÉ'S *Boccaccio* and *Fátinitza*, AUBER'S *Fra Diavolo*, LECOCQ'S *Giroflé-Giroflá*, OFFENBACH'S *The Grand Duchess*, AUDRAN'S *Olivette*, SULLIVAN'S *Patience*, and ZOELLER'S *Tyrolean*, KARL MILLOCKER'S *Beggar Student*, JOHANN STRAUSS'S *Die Fledermaus* and *Gipsy Baron* — all are represented in this volume by dainty, melodious, and catchy songs, every one of which you will enjoy thoroughly.

As in our journey through Volume V, it is possible for me to point out hurriedly, as we travel along together, only the most striking beauties of this operatic landscape. It remains now for you to make the same journey all over again by yourself, and the more time and care you expend in becoming thoroughly acquainted with the songs from each individual opera, the more you will learn to appreciate and enjoy the inexhaustible riches of which I am only able to offer you the barest inkling.

VOLUME IX. SENTIMENTAL SONGS

IF you will recollect, on several occasions during our journey through Music-land I have dwelt at some length on the inexhaustible wealth of material which has almost always confronted me in selecting the musical compositions for "The Ideal Home Music Library." Yet in this ninth volume, devoted to sentimental songs, the array of musical riches proved on first survey to be so bewildering that I have at times felt like a mariner cast upon a boundless ocean, with the compass of my musical judgment attracted in every direction at once by the irresistible magnets of beautiful melody. Composers of every nationality—Italian, Danish, French, German, American, Norwegian, Spanish, Polish, Hungarian—have written thousands of sentimental songs all of which may lay claim to a place in this volume, and the one legitimate excuse which I have for not including them all is that space limits are inexorable. So I have proceeded to cull only the rarest buds of musical flowerdom, with heart steeled against apparently ruthless discriminations. And then again, much as I have been forced to omit, there still remains the magnificent array of songs which it has been possible to include—songs which are sufficiently numerous and beautiful to keep my musical friends busy exploring their riches for many, many days.

Sentimental songs naturally divide themselves into two groups, those suitable for solo singing in parlor or public, and those of simpler character with which almost every one is familiar. It is with the first group that I shall deal first, separating the songs into four national classes and one mixed class.

SONGS FOR SOLO USE

ENGLISH COMPOSERS

WAKEFIELD'S *Polly and I Were Sweethearts* is a dainty love-song with which to commence; WATSON'S *All in a Garden Fair* is an exquisite musical cameo; every one knows TROTTER'S *In*

Old Madrid; equally beloved is MOLLOY's **Love's Old Sweet Song**; COWEN's **Mission of a Rose** strikes a pathetic note all its own; STEPHEN ADAMS's **Mona** and **A Warrior Bold** will always live in the hearts of ballad-lovers; STANFORD's **My Love's an Arbutus** is a quaint Irish love-song, and GATTY's **O Fair Dove, O Fond Dove** appeals through its lovely sentiment.



TOSTI

ITALIAN COMPOSERS

PAOLO TOSTI, without doubt the greatest popular love-song composer of all time, is represented by three songs, **Beauty's Eyes**, **Forever and Forever** and **Good-by**; CIRO PINSUTI by his wonderful **Bedouin Love Song** and **I Love My Love**; LUIGI DENZA by his languorous **Call Me Back**; TITO MATTEI by his **Dear Heart** and favorite **Non é Ver**.

GERMAN COMPOSERS

First we will go far back to SCHUBERT with his **Serenade**, **Hark, Hark the Lark**, and **Who is Sylvia?** the latter accounted by many critics the most tender and beautiful love-song ever written; next we meet FRANZ ABT's **Embarrassment**, MOSZKOWSKI's **Serenata**, CARL BOHM's **Still as the Night**, and MARTIN ROEDER's **On Venice Waters**.

FRENCH COMPOSERS

JULES MASSENET offers his sad **Elegie**; BENJAMIN GODARD his much too brief **Florian's Song**; THOMÉ his debonair **Good-Day**, **Susanne**; BLUMENTHAL his rapturous **My Queen**; PALADILHE the tinkling **Mandolinata**; FONTENAILLES his **Obstination**, which it may perhaps interest you to know is my favorite amongst all the love-songs I have ever heard; GOUNOD soothes his beloved with **Sing, Smile, Slumber**; GUY D'HARDELLOT, a talented French lady, speaks in wonderfully endearing accents in **Without Thee**.

AMERICAN COMPOSERS

While not so numerous, the songs by American composers, **Fiddle and I** by ARTHUR GOODEVE, and **Carmena** by H. L. WILSON, make up in expressive qualities what they may lack numerically when compared with the other classes.

MISCELLANEOUS COMPOSERS

Here we have EDUARD GRIEG's **I Love Thee**, FREDERIC CHOPIN's **The Maiden's Wish**, and a vocal arrangement of the "Melody in F" entitled **Voices of the Woods**, EDUARD LASSEN's **Thine Eyes So Blue and Tender** and SEBASTIAN YRADIER's ever-popular **La Paloma**.

When I am inclined to distress myself over the short shrift I have shown each song in going over so many with you, it consoles me somewhat to know that mere words—countless numbers of them—could never give a really adequate conception of the musical riches here offered to you. You must become acquainted with these songs one by one, and when each has become as an open book, its pages will always yield their full quota of musical enjoyment.

SONGS OF SIMPLER SENTIMENT

The second half of Volume IX contains more than one hundred simple love-songs, nearly every one of which is a household favorite. Any attempt upon my part to further glorify or explain songs such as **Annie Laurie**, **Alice**, **Where Art Thou?** etc., would be like "carrying coals to Newcastle," in other words, doing something quite useless. Accordingly, I shall content myself with drawing to your attention the fact that all the old folk love-songs are included in this group, and you will find each one quite as replete with pure sentiment and simple melody as did your grandmother and grandfather. Every civilized nation seems to have contributed at least a few songs, so that no matter what blood flows in your veins, you will find a responsive echo in some one.



KJERULF

Just a word before closing about the form in which these simpler songs are presented. The arrangement dispenses entirely with the separate vocal staff, the melody being written in the right-hand of the piano, and a simple accompaniment in the left-hand with the words for the singer placed between the two staves of the piano

score. In this way the voice is not only guided and strengthened by the melody-accompaniment, but each song is in such form that it may be played as a piano solo as well as sung, thus giving it a dual usefulness. So if you "cannot *sing* the old songs" (Claribel), you will still be able to *play* them.

VOLUME X. FAVORITE HOME SONGS

WE now reach the last stage of our journey through Music-land in Volume X, containing favorite home songs in wide and wonderful variety. No collection of the old-time songs has ever been compiled more comprehensive in its purpose than this volume, which



SIR HENRY BISHOP

aims to appeal in its "Songs About Home" to the older folks; in its "Patriotic Songs" to every one who feels an exalted thrill when he hears the national songs of his native land; in its "College Songs" to students and all other "jolly good fellows"; in its "Songs of the South" to every one born north or south of the Mason and Dixon line; in its "Songs to Children" to the American mother; in its "Kindergarten Songs" to both the mother and the youngster; in its

"Nursery Rhymes in Song" to the wee little tots whose almost first impulse, when they begin to talk, is to burst into song; in its "National Songs of Foreign Nations" to every resident of the United States who was born in a foreign country, and to whom the songs of his native land will bring back tender, gladsome memories.

Songs such as this book contains require no individual or critical comment; the melodies of most of them are engraved in our hearts, never to be forgotten, and they lend a deeper joyousness and a more significant meaning to every occasion on which they are used in the home. I shall therefore only take up your time by a few general remarks about each of the above groups, and then bid you "bon voyage" on your further trips through Music-land, aboard our good old ship, "The Ideal Home Music Library."

SONGS ABOUT HOME

Here they are—in almost countless numbers—the home songs of tender sentiment, commencing with **Home, Sweet Home** and

appropriately ending with **Auld Lang Syne**, over most of which even your great-grandfather, if he be still living, will nod his head in approval as they bring a flood of memories to his mind. You will learn to love even those with which you are not familiar if you play them over and you will find that, in that hour when the quieter mood reigns supreme and you feel just like hearing or playing peaceful strains, the "good old songs" will fully meet the musical needs of such moments.

PATRIOTIC SONGS

Personally, I believe that there is more red blood in the national songs of the United States than in those of any other nation. Perhaps the reason for this is that many of them, such as **The Star Spangled Banner**, were conceived amid the very turmoil of war itself, and the composition of every one seems to have been actuated by a surpassingly unselfish love of country. I feel sure that almost every one with which you are familiar has been included, and, if you are patriotic in the truest sense of the word, you will never tire of listening to their stirring melodies and inspiring words.

COLLEGE SONGS

"Silly things," you will often hear some musty book-worm remark about these college songs, just because like a snail he has drawn himself into his shell, and their merry melodies and non-sensical rhymes have disturbed, perhaps, his peaceful slumbers in the past. I think they're the jolliest and happiest of all convivial songs, and that's why you will find in this volume over a hundred of them, brimming with tuneful melodies and comical words, and yet beneath all the nonsense is an under-current of healthy sentiment and an undying spirit of brotherly love. If you acquaint yourself thoroughly with these college songs, and many of them, such as **The Quilting Party** and **Juanita**, you already know by heart, you will find them good company *tête-à-tête* and glorious company when your friends are gathered around you.

SONGS TO AND ABOUT CHILDREN

Here again we have a wide variety of songs suitable for singing to children, even the mighty JOHANNES BRAHMS contributing his **Cradle Song** and the merry yodler FRITZ EMMETT his **Go to Sleep, Lena Darling**. Each one that I have selected is a gem, either from the musical or sentimental standpoints, and I believe this section will be greatly appreciated by American mothers.

SONGS OF THE SOUTH



STEPHEN FOSTER

Primarily, this group calls up **Dixieland** and the many songs of **STEPHEN FOSTER**, such as **Old Folks at Home**, **My Old Kentucky Home**, etc., but if you look carefully through my selection, you will find at least forty others, with all of which, perhaps, you may not be acquainted, but which are, nevertheless, equally typical of and well-known in the sunny South. These songs run the gamut of human emotion from the pathetic to the ridiculous—**Carry Me 'Long**, **Boys to The Camptown Races**—but they are significant not only as an undying memory of the plantation darky, but as the only songs which were “born and raised in the land of cotton.”

KINDERGARTEN SONGS

How many times have mothers or “big sisters” hunted in vain through their home music to find the melodies and words of such songs as **All 'Round the Mulberry Bush**, **Twinkle, Twinkle, Little Star**, **Polly Put the Kettle On**, and many others. Every mother and every “big sister” appreciates the elevating influence which music exerts upon a child, and therefore I believe this group of songs will be welcomed in every American home where children are miniature kings and queens.

NURSERY RHYMES IN SONG

Here the little tots take the centre of the musical stage with **Baa, Baa, Black Sheep**, **Jack and Jill**, and more than half a hundred other merry nursery rhymes. The arrangements are simple and the melodies the very ones which the Pilgrim Fathers brought over in the good old “Mayflower,” so that there will be no excuse for the little ones in any family where the volumes of “The Ideal Home Music Library” are to be found not knowing their “Mother Goose” melodies from A to Z.

NATIONAL SONGS OF FOREIGN NATIONS

In this section of Volume X, the last but by no means the least important, I have endeavored to include one or more of the national songs of every important European civilized nation. In almost every case, the original text has been added to the English translation, and I feel sure that use will be found for every one of these songs in some home. Correct editions, both as regards words and music, have been used in every instance.

Just a word in conclusion about the arrangements of the songs in Volume X. As in the sentimental songs of simpler type in Volume IX, the vocal staff has been omitted and the arrangements made with the song melody in the right-hand of the piano, and the simple accompaniment in the left-hand, the words being placed between the two staves of the piano score. Thus you may either play them as piano solos or make use of them as songs.

L'ENVOI

ONE of the "home" songs in Volume X ends with the line: "that sweet old word 'good-bye.'" You and I are about to part company, dear music-lovers, and, before we say "adieu," I wish to say that my purpose in compiling "The Ideal Home Music Library" has been to put before you in convenient form a varied selection of beautiful music, both for piano and voice, so as to aid *you* in obtaining all the pleasure and happiness which this loveliest of the fine arts has brought into my own life. The publishers join me in earnest expression of the hope that "The Ideal Home Music Library" will fulfil all the expectations you may form regarding it, and that, as the years pass by, it may of its own merit take first place among your most valued recreative possessions.

ALBERT E. WIER.

March 1, 1913.

A SHORT COURSE IN MUSICAL READING

DESIGNED FOR USE IN CONNECTION WITH "THE IDEAL HOME MUSIC LIBRARY"

THE following brief course in musical literature has been prepared for the benefit of those in whom the actual use of "The Ideal Home Music Library" creates a desire to learn something about



SCHUMANN

the lives of the various composers, the essentials of musical history, theory, and æsthetics, or the finer details in the arts of pianoforte playing and vocalizing. Limited space has rendered elaborate explanation impracticable, but the course outlined is sufficiently comprehensive in scope to enable any one who follows it to obtain a fairly liberal education in all such matters musical. The compiler earnestly advises all music-lovers whose interest in their favorite art inspires a desire to broaden their musical horizon to thoroughly

acquaint themselves with the plan of this literary course, as it will invariably have the effect of stimulating and refining their executive ability.

A short course of musical reading has first been laid out in connection with each volume, followed by suggestions as to the sources of more intimate knowledge in matters historical or theoretical.

In order to avoid the confusing repetition of the titles of books which contain information classified under several headings in connection with different volumes of "The Ideal Home Music Library," a consecutively numerical list of *all* the books referred to will be found on pages 59 to 62. In recommending any book, it is referred to by its *number* in this list, and so, to ascertain the complete title it is only necessary to turn to the list of books on pages 59 to 62. This arrangement will be found upon actual test to be both simple and time-saving.

VOLUME I. CLASSIC AND ROMANTIC WORKS

Essays containing information of general interest in connection with the composers of the classic and romantic schools will be found in No. 9, which discusses most of these composers from a critical standpoint, particularly in regard to their compositions and methods of interpretation; and No. 17, which also analyzes their works and musical methods. A clever series of imaginary interviews with Beethoven, Liszt, and others will be found in No. 45.

Biography of JOHANN SEBASTIAN BACH in Nos. 20 (complete life), 69, 76, 77; critical essays on compositions and interpretations in Nos. 7, 9, 34, 62.

Biography of GEORGE FREDERICK HANDEL in Nos. 69, 76, 77; critical matter in No. 9.

Biography of C. W. VON GLUCK in Nos. 69, 76, 77; mixed critical and biographical matter in Nos. 18, 32, 43.

Biography of JOSEF HAYDN in Nos. 69, 76, 77; critical essay in No. 40.

Biography of W. A. MOZART in Nos. 23 (complete life in one volume), 50 (complete life in two volumes), 69, 76, 77; critical essays in Nos. 32, 40.

Biography of L. VAN BEETHOVEN in Nos. 19 (complete life), 69, 76, 77; critical essays on life, compositions, and interpretations in Nos. 1, 9, 32, 40, 49.

Biography of and critical comment on C. M. VON WEBER in Nos. 69, 76, 77.

Biography of FRANZ SCHUBERT in Nos. 69, 76, 77; critical comment in Nos. 9, 40.

Biography of FELIX MENDELSSOHN in Nos. 24 (complete life), 69, 76, 77; critical remarks in No. 9.

Biography of ROBERT SCHUMANN in Nos. 69, 76, 77; critical essays in Nos. 9, 30, 40; his own personal comment on musical matters and composers in No. 70.

Biography of FREDERIC CHOPIN is well covered in four complete separate biographies, Nos. 27, 51, 73, 82, by Huneke, Karasowski, Count Tarnowski, and Liszt; other shorter biographies in Nos. 68, 76, 77; critical comment and specific instruction in the interpretations of his works in Nos. 1, 2, 6, 9, 30, 40, 66, 68.

- Biography of FRANZ LISZT in Nos. 28 (complete life by James Huneker) and 11; critical comment in Nos. 1, 9, 40.
- Biography of CHARLES GOUNOD in Nos. 18, 32, 77, and 110 (autobiography); critical comment in Nos. 18, 32.
- Biographical and critical comment on JOHN FIELD, ADOLF HENSELT, STEPHEN HELLER, IGNAZ MOSCHELES, and the other composers of lesser note whose compositions are contained in Volume I of "The Ideal Home Music Library" will be found in Nos. 9, 36, 102, 105, and 106.

VOLUME II. MODERN COMPOSITIONS

- Biography of JOHANNES BRAHMS in Nos. 112 (complete life by Deiters) and No. 77; critical essays in Nos. 2, 40, 62.
- Biography of EDWARD GRIEG in No. 94 (complete life by Henry T. Finck) and No. 92; critical comment in Nos. 77, 86.
- Biography of PETER TSCHAIKOWSKY in No. 91 (complete life by NEWMARCH) and No. 45; critical comment in Nos. 2, 18.
- Biography of ANTON RUBINSTEIN in Nos. 69, 76, 77; autobiography in No. 108.
- Biography of RICHARD STRAUSS in Nos. 96 (complete life by Newman) and No. 92; critical comment in No. 2.
- Biographies of and critical comment on JOACHIM RAFF in Nos. 36, 102; CAMILLE SAINT-SAËNS in 86, 92; MORITZ MOSZKOWSKI in 36, 92, 102; CECILE CHAMINADE in 36, 92; ADOLF JENSEN in 36, 102; BENJAMIN GODARD in 36, 102; FRANÇOIS THOMÉ in 36, 102; IGNACE PADEREWSKI in 36, 89, 111; MAX BRUCH in 36, 92; ANTON DVOŘÁK in 36, 86; SIR EDWARD ELGAR in 36, 92, 102; THEODORE LESCHITZKY in 36, 95; EDWARD MACDOWELL in 36, 87, 98; BEDRICH SMETANA in 18, 36, 92; PHILIP SCHARWENKA in 36, 92; XAVER SCHARWENKA in 36, 92; LOUIS GOTTSCHALK in 11; and all other composers who are represented in Volume II can be found in Nos. 36, 102.



HENRY T. FINCK

VOLUME III. LIGHT PIANO PIECES

The composers who have conceived most of the pieces contained in this volume are in many instances so little known except through the individual compositions here presented that information regarding them is extremely meagre, and, as a matter of fact, in many cases their names are not even to be found in the standard musical encyclopedias and dictionaries. This is in no sense a reflection on or belittlement of the particular compositions by such composers which may be found in Volume III, but on the contrary their presence indicates that the composer at least once had something interesting musically to give the world. There are a number of composers such as CARL BOHM, GUSTAVE LANGE, FRANZ BEHR, EDWARD LASSEN, LEO DELIBES, ERNEST GILLET, LOUIS GREGH, ALPHONSE CZIBULKA, WILSON G. SMITH, and AUGUST SÖDERMANN, whose life history will in most cases be found briefly chronicled in Nos. 36, 102, 105.

VOLUME IV. JUVENILE PIANO PIECES AND
PIANO DUETS

Musical reading in connection with the juvenile piano pieces and piano duets in Volume IV will be along the lines already indicated, as many of the classic, romantic, and modern composers already referred to in the course of musical reading for Volumes I, II, and III are again represented here. I should advise the use of such books as Nos. 69, 70, 76, 77, which contain a wealth of general biographical and critical information; also the musical encyclopedias Nos. 36, 102, 105.

VOLUME V. PIANO SELECTIONS FROM THE OPERAS

General works on the history of opera and biography of operatic composers are Nos. 18, 32; the plots or stories of all the important classic, romantic, and modern operas by composers of all nations are to be found in No. 58; critical comments and essays on opera in general in Nos. 16, 31.

OPERATIC COMPOSERS

Biographical information concerning RICHARD WAGNER is to be found in Nos. 10 (H. T. Finck's "Wagner and His Works"), 32, 77; critical comment in Nos. 2, 4, 10, 31, 32, 44; stories of the Wagnerian music dramas in Nos. 21, 54; an imaginary interview in No. 45.

Biographical matter on GIUSEPPE VERDI in Nos. 18, 32, 77, 85, 109 (complete life); critical comment in Nos. 18, 32, 85, 109.

Biographical data and critical comment on AUBER in Nos. 18, 32; BIZET in No. 18; BALFE in Nos. 18, 32 (complete life); BELLINI in No. 32; BERLIOZ in Nos. 76, 77, 113 (autobiography); DONIZETTI in Nos. 18, 32; HUMPERDINCK in No. 18; MEYERBEER in Nos. 18, 32, 34; MASCAGNI in Nos. 18, 32, 85, 92; OFFENBACH in Nos. 18, 34; ROSSINI in Nos. 18, 32, 45, 69, 76; SULLIVAN in Nos. 18, 45, 97; THOMAS in No. 18; WALLACE in No. 18. Information regarding most of the other composers whose operas are represented in Volume V, with the exception of some of the comic-opera composers, will be found in the music encyclopedias Nos. 36, 102, and 105.

VOLUME VI. SELECTED DANCE MUSIC FOR THE PIANO

Here again is a further instance where the amount of biographical information procurable about composers of dance music is in direct antithesis to the wealth of compositions available. The reason for this is that the majority of dance-music composers produce this kind of music only and accordingly are not given consideration in any serious scheme of musical biography or criticism. The most important dance-music composer of all is, of course, JOHANN STRAUSS, and you will enjoy Henry T. Finck's little work (No. 90). If you get very much interested in any other composer's personality in playing Volume VI, you may find something about him in Nos. 36, 102, 105, or 106, but don't be surprised if his name is omitted altogether.



HENRY E. KREHBIEL

A very interesting work, really containing more music than literary comment, on "National Songs and Dances" will be found in No. 37.

VOLUME VII. SACRED MUSIC

Books containing articles of general interest regarding sacred music comprise No. 12, a work on English church composers; No. 13, containing historical and critical comment on choral music and choirs; No. 15, which is a detailed story of the church organ; No. 16, which is a discussion of choral music and its problems; No. 48, which gives a complete history of the oratorio; No. 61, which traces the evolution of church music; No. 84, which is devoted to the history of carol singing.

Musical reading in connection with the Sacred Piano Music in Volume VII will include most of the books mentioned in the courses for Volumes I and II, most of the sacred pieces being drawn from these same composers. The musical encyclopedias Nos. 36 and 102 will supply information about most of them.

Reading in connection with the Hymns contained in this volume will include No. 59, which discusses the origin and history of the famous foreign and American hymns; No. 65 approaches the same subject from an entirely different point of view and affords much additional information. Lovers of hymns who desire to look over more actual hymn music will find No. 29 a valuable work.

For musical reading in connection with the Sacred Song section of Volume VII, the musical dictionaries and encyclopedias Nos. 36, 102, 105, 106 will supply biographical and critical data in almost every case.

VOLUME VIII. SONGS FROM THE OPERAS

General musical reading in connection with Volume VIII will be found in No. 1, containing biographical sketches of and critical comment on such great singers as TETRAZZINI, SCHUMANN-HEINK, SEMBRICH, MELBA, CARUSO, EAMES, and many others; No. 16, with information about famous vocal artists; No. 115, which gives an interesting and very complete survey of the great singers of all times; No. 17, which discusses the development of operatic song forms; No. 32, which traces the development of the art of operatic vocalization.

Information both biographical and critical regarding the operas themselves and the individual songs will be found in Nos. 18, 32, while the course of reading suggested for Volume V (Piano Selections from the Operas) is equally useful for this volume.

VOLUME IX. SENTIMENTAL SONGS

SONGS FOR SOLO USE

Much of the information about famous singers contained in Nos.

1, 16, 17, 32, 115, can also be read to advantage in connection with the compositions in Volume IX, as many of these songs were and are sung to-day by the world's greatest vocalists. In addition information regarding simple song forms and the art of solo singing will be found in No. 17; early history of song-writing as well as comments on the songs of Haydn, Mozart, Beethoven, Weber, Mendelssohn, Schumann, Franz Brahms, Liszt, Grieg, and others in No. 25; contrast of Italian and German vocal styles in No. 30; and the history of minstrelsy in No. 79.



LISZT

SIMPLER SONGS

Information about many of the simple, but no less beloved, songs, such as ANNIE LAURIE, FLOW GENTLY, SWEET AFTON, and many others, will be found in a very interesting book entitled "Our Familiar Songs" (No. 116), but there is to my knowledge no other important work which can be utilized in this connection. Almost every one of these songs has been written by some composer whose sole masterpiece it has constituted, and it seems to be sufficient that the song itself rests forever in the minds and affections of English-speaking peoples. It may not be out of place to mention the fact that "Panpipes" (No. 121) contains the correct musical editions of many old English love-songs.

VOLUME X. FAVORITE HOME SONGS

General works containing information relative to the types of songs contained in this volume comprise No. 37, which contains the folk songs of all the civilized and barbaric nations of the world; No. 83, an exhaustive treatise on the world's national music; No.

84, a detailed history of carol singing; No. 99, which traces the history of American folk songs; No. 100, which is a history of American music; No. 107, which is a petite encyclopedia of patriotic songs and hymns; No. 114, which gives the story of home songs such as HOME, SWEET HOME, DIXIE, etc.; No. 116, which contains all the information available about such songs as AULD LANG SYNE, CAMPBELLS ARE COMING, and hundreds of others; Nos. 38, 39 contain charming child's verses by Eugene Field and Robert Louis Stevenson, set to music by DE KOVEN, CHADWICK, and other noted American composers; Nos. 117, 118, 119, 120, 121, which contain many children's songs and games which lack of space has forced us to omit.

MUSICAL READING ON TECHNICAL SUBJECTS

I am quite certain that there will be many owners of "The Ideal Home Music Library" who will wish to know where they can get definite general information regarding such subjects as the art of piano playing, art of singing, orchestra and chamber music, practical music study, etc. For these I have laid out the following general course of reading which they can easily amplify by looking through the music-shelf section of any good public library or by seeking further information from any well-informed bookseller. I submit this list without further comment, as it will prove self-explanatory.

ART OF PIANO PLAYING

Short cuts to success, No. 1; interpretation, Nos. 1, 3, 7, 8, 9, 75, 78; history of pianoforte playing, pianoforte players, and piano music, Nos. 9, 17, 31, 40, 89; technical study, Nos. 2, 8, 67; program selections, Nos. 1, 8; celebrated pianists, No. 64.

ART OF SINGING

Voice register, vocal practice, pronunciation, distinct enunciation, Nos. 1, 26; technique, acoustics, physiology of the throat, examples of vocal exercises, Nos. 3, 46.

ORCHESTRAL AND CHAMBER MUSIC

The modern orchestra, orchestral concerts, Nos. 16, 17; chamber music, Nos. 17, 80.

GENERAL MUSIC-STUDY QUESTIONS

Should Americans study abroad, No. 1; starting a career, No. 1; new musical education and its need, No. 3; art of teaching, Nos. 1, 8; purchase of music, including a discussion of editions and graded lists, No. 7.

MUSICAL BIOGRAPHY

General works on all the famous composers and artists, Nos. 11, 64, 69, 70, 76, 77, 85, 86, 87, 92; No. 63 is a work containing two thousand questions and answers on musical biography, history, etc., short biographical dictionaries, Nos. 105, 106.

MUSICAL HISTORY

Essays on musical history, No. 3; music of the ancient nations, Nos. 47, 55, 72, 85; short and concise histories of music, Nos. 22, 57; musical history questions answered, No. 63; chronological chart of musical history, No. 41.

ENCYCLOPEDIAS AND HISTORIES OF MUSIC

General reference works of larger size, Nos. 36, 102; dictionaries of musical terms, Nos. 103, 104; shorter biographical dictionaries, Nos. 105, 106.

MUSICAL ÆSTHETICS AND CRITICISM

Music and poetry, Nos. 3, 4, 12; musical expression, Nos. 3, 17, 71, 78; music and the higher law, Nos. 3, 30; music of the future, No. 4; how to listen to music, No. 16; æsthetics of music, Nos. 17, 53, 62; women in music (The Eternal Feminine), No. 4; different kinds of music, No. 16; musicians and music-lovers, No. 34; happiness of great artists No. 1; music and science, No. 34; Shakespeare in music, No. 101; musical criticism, No. 34.

HARMONY, FORM, AND MUSICAL COMPOSITION

GEORGE W. CHADWICK, the well-known composer and director of The New England Conservatory, Boston, has written an admirable harmony primer (No. 122); HANS RICHTER'S work (No. 123) on the same subject is highly regarded; musical counterpoint is thoroughly elucidated in another work (No. 124) by JADASSOHN; J. H. BRIDGER has written an excellent treatise (No. 74) on the correct harmonizing of melodies; the first steps of embryo composers are carefully guided by EDWIN EVANS in a work (No. 81) on how to compose within the lyric form.

MUSICAL FICTION AND POETRY



JAMES HUNEKER

"Visionaries" (No. 5), by JAMES HUNEKER, contains a number of clever musical stories by this past master of satire; "The Melomaniacs" (No. 35), by the same author, is another series of delightful tales conceived about things musical; "Imaginary Interviews with Great Composers" (No. 45) is a novel book containing fanciful interviews with famous composers; the "Wagner Story Book" (No. 54) tells interestingly the plots of the Wagner music dramas; "Musicians' Wit, Humor and Anecdote" (No. 60) is a mine of anecdote and interesting information. In addition to my list of numbered musical books, there are many novels in which music plays a more or less important part, such as ANNA DOUGLAS SEDGWICK's "Tante," JESSIE FOTHERGILL's "The First Violin," and TOLSTOI's "Kreutzer Sonata." There are many books of poetry, such as "Love Letters of a Violinist," and many individual poems with music as their subject.

I have now completed the course of musical reading which I have deemed it wise to lay out in connection with "The Ideal Home Music Library," and it only remains for me before closing to give a few words of advice as to the sources from which you can procure these books. In large cities where there are well-filled public libraries you will find not only many of these works, but a host of others on kindred subjects; but if you live in a small town it will probably be necessary for you to purchase them for reading purposes. In this case, I recommend the purchase of a few general works such as Nos. 9, 16, 17, 18, 22, 36, 45, 52, 57, 58, 63, 65, 67, 69, 76, 77, 83, 87, 88, 89, 92, 99, 100, 103, 105, 115, and 116, these books covering in a sufficiently comprehensive manner almost every subject of musical inquiry or interest. You can then set about purchasing by degrees books on individual subjects, because every lover of music should possess a choice library of works on musical subjects as well as actual music-books. Music is exactly like any other art, in that its actual performance is rendered more satisfyingly artistic if based on an intelligent knowledge of the theoretical and æsthetic subjects.

NUMERICAL LIST OF BOOKS ON MUSICAL SUBJECTS

NO.	TITLE	AUTHOR
1	Success in Music	<i>Henry T. Finck</i>
2	Mezzotints of Modern Music	<i>James Huneker</i>
3	Education of a Music Lover, The . .	<i>Edward Dickinson</i>
4	Overtones	<i>James Huneker</i>
5	Visionaries	<i>James Huneker</i>
6	Handbook to Chopin's Works, A . . .	<i>G. C. Ashton Jonson</i>
7	Touch, Phrasing and Interpretation .	<i>J. Alfred Johnstone</i>
8	Art of Teaching Pianoforte Playing, The	<i>J. Alfred Johnstone</i>
9	Pianoforte and Its Music, The . . .	<i>Henry E. Krehbiel</i>
10	Wagner and His Works (2 vols.) . . .	<i>Henry T. Finck</i>
11	Musical Recollections of Fifty Years .	<i>Richard Hoffman</i>
12	English Church Composers	<i>W. A. Barrett</i>
13	Music and Poetry	<i>Sidney Lanier</i>
14	Choirs and Choral Music	<i>Arthur Mees</i>
15	Story of the Organ, The	<i>C. F. Abdy Williams</i>
16	How to Listen to Music	<i>Henry E. Krehbiel</i>
17	What is Good Music?	<i>William J. Henderson</i>
18	Story of the Opera, The	<i>E. Markham Lee</i>
19	Life of Beethoven	<i>H. A. Rudall</i>
20	Life of Bach	<i>R. Lane Poole</i>
21	Legends of the Wagner Music Drama .	<i>Jessie L. Weston</i>
22	Concise History of Music, A	<i>H. G. B. Hunt</i>
23	Life of Mozart	<i>Dr. F. Gehring</i>
24	Life of Mendelssohn	<i>W. S. Rockstro</i>
25	Songs and Song Writers	<i>Henry T. Finck</i>
26	Art of the Singer, The	<i>William J. Henderson</i>
27	Chopin, The Man and His Music . .	<i>James Huneker</i>
28	Franz Liszt	<i>James Huneker</i>
29	Songs of the Chapel	<i>Charles H. Morse</i>
30	Chopin and Other Musical Essays . .	<i>Henry T. Finck</i>
31	Preludes and Studies	<i>William J. Henderson</i>

NO.	TITLE	AUTHOR
32	Opera, Past and Present, The	<i>William F. Apthorp</i>
33	World's Earliest Music, The	<i>Hermann Smith</i>
34	Musicians and Music Lovers	<i>William F. Apthorp</i>
35	Melomaniacs, The	<i>James Huneker</i>
36	Encyclopedia of Music and Musicians .	<i>J. D. Champlin, Jr.</i>
37	Songs and Dances of All Nations . . .	<i>J. D. Brown</i>
38	Songs of Childhood	<i>Eugene Field, et als</i>
39	A Child's Garden of Verses	<i>R. L. Stevenson, et als</i>
40	Pianoforte Sonata, The	<i>J. S. Shedlock</i>
41	Chronometrical Chart of Musical History	<i>C. A. Harris</i>
42	Life of Jenny Lind	<i>Holland and Rockstro</i>
43	Gluck and the Opera	<i>Ernest Newman</i>
44	A Study of Wagner	<i>Ernest Newman</i>
45	Imaginary Interviews with Composers .	<i>Gerald Cumberland</i>
46	Principles of Singing, The	<i>A. B. Bach</i>
47	History to the Troubadour Period . . .	<i>J. F. Rowbotham</i>
48	Story of Oratorio, The	<i>Annie W. Paterson</i>
49	Beethoven's Pianoforte Sonatas . . .	<i>E. von Elterlein</i>
50	Life of Mozart (2 vols.)	<i>Victor Wilder</i>
51	Life and Letters of Chopin	<i>Moritz Karasowski</i>
52	Orchestra and Orchestral Music, The .	<i>William J. Anderson</i>
53	Æsthetics of Music Art	<i>Dr. F. Hand</i>
54	Wagner Story Book, The	<i>W. H. Frost</i>
55	Music of the Most Ancient Nations, The	<i>Carl Engel</i>
56	Story of Musical Notation, The . . .	<i>C. F. Abdy Williams</i>
57	Music: How It Came to Be What It Is	<i>Hannah Smith</i>
58	Standard Opera Glass, The	<i>Charles Annesley</i>
59	Hymns and Hymn Makers	<i>Rev. Duncan Campbell</i>
60	Musicians' Wit, Humor and Anecdote .	<i>Frederick J. Crowest</i>
61	Evolution of Church Music	<i>Rev. F. Landon-Humphreys</i>
62	Studies in Music by Various Authors .	<i>Robin Grey, Editor</i>
63	Two Thousand Questions with Answers	<i>W. H. Palmer</i>
64	Celebrated Pianists, Past and Present .	<i>A. Ehrlich</i>
65	Hymn Lover, The	<i>W. G. Horder</i>
66	How to Play Chopin	<i>J. Kleczynski</i>
67	Technical Study in Pianoforte Playing .	<i>C. A. Ehrenfechter</i>
68	Chopin's Greater Works	<i>J. Kleczynski</i>
69	Great Tone Poets, The	<i>Frederick J. Crowest</i>

NO.	TITLE	AUTHOR
70	Music and Musicians (2 vols.)	<i>Robert Schumann</i>
71	Purity in Music	<i>A. F. Thibaut</i>
72	Rise of Music, The	<i>J. Goddard</i>
73	Chopin as Revealed by His Diary	<i>Count Tarnowski</i>
74	How to Harmonize Melodies	<i>J. H. Bridger</i>
75	Delivery in the Art of Piano Playing	<i>C. A. Ehrenfechter</i>
76	Great Composers, The	<i>C. E. Bourne</i>
77	Makers of Music	<i>R. F. Sharp</i>
78	Modern Tendencies and Old Standards	<i>J. Alfred Johnstone</i>
79	Story of Minstrelsy, The	<i>E. Duncan</i>
80	Story of Chamber Music, The	<i>N. Kilburn</i>
81	How to Compose Within the Lyric Form	<i>Edwin Evans</i>
82	Life of Chopin	<i>Franz Liszt</i>
83	National Music of the World, The	<i>H. F. Chorley</i>
84	Story of the Carol, The	<i>E. Duncan</i>
85	Masters of Italian Music	<i>R. A. Streatfield</i>
86	From Grieg to Brahms	<i>Daniel G. Mason</i>
87	Contemporary American Composers	<i>Rupert Hughes</i>
88	Famous Singers	<i>Henry C. Lahee</i>
89	History of the Piano and Piano Players	<i>Oscar Bié</i>
90	Johann Strauss and His Waltzes	<i>Henry T. Finck</i>
91	Life of Tchaikowsky	<i>Rosa Newmarch</i>
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95	Life of Leschititzsky	<i>A. Potocka</i>
96	Richard Strauss	<i>Ernest Newman</i>
97	Sir Arthur Sullivan	<i>J. Findon</i>
98	Edward MacDowell	<i>Lawrence Gilman</i>
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103	Dictionary of Musical Terms	<i>Sir John Stainer</i>
104	Dictionary of Musical Terms	<i>Louis C. Elson</i>
105	Biographical Dictionary of Musicians	<i>Theodore Baker</i>
106	Biographical Dictionary of Musicians	<i>W. J. Baltzell</i>
107	Songs of the Nation	<i>Silver Burdett, Pub.</i>

NO.	TITLE	AUTHOR
108	Autobiography	<i>Anton Rubinstein</i>
109	Life of Verdi	<i>Arthur Pougin</i>
110	Autobiography	<i>Charles Gounod</i>
111	Paderewski and His Music	<i>Henry T. Finck</i>
112	Life of Brahms	<i>W. Deiters</i>
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114	Famous American Songs	<i>Gustav Kobbé</i>
115	Famous Singers of To-day and Yesterday	<i>Henry C. Lahee</i>
116	Our Familiar Songs	<i>Helen K. Johnson</i>
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122	Primer of Harmony, A	<i>George W. Chadwick</i>
123	Harmony Method	<i>Hans Richter</i>
124	Counterpoint, A Manual of	<i>S. Jadassohn</i>
125	Musical Form	<i>Percy Goetschius</i>

A LIST OF THE MOST IMPORTANT MUSICAL TERMS AND EXPRESSIONS

THE following brief list of musical terms and expressions is designed to define concisely but plainly such musical terms, expressions, and abbreviations as are used in the music pages of "The Ideal Home Music Library." It is merely intended as a ready reference list in which the meaning of any unfamiliar term may be readily ascertained. The mark ' indicates the accented syllable of each word.

Aban'don. Without restraint.

A'bendlied. Evening song.

Accel. Abbreviation for "Acceleran'do."

Acceleran'do. Increasing the speed.

Ac'cent. Emphasis on notes.

Acciden'tals. Occasional sharps, flats, or naturals placed before notes.

Accomp. Abbreviation for "Accompaniment."

Accom'paniment. The accessory chord parts to a melody.

Acous'tics. The science of sound.

Ada'gio. Slow, faster than lar'go and slower than andan'te.

Ad Lib. Abbreviation for "Ad Lib'itum."

Ad Lib'itum. At will, play to suit your own idea of the time.

Agita'to. Agitated, hurried.

Air. A short melody, with or without words.

Al'bum Leaf. A short, simple piece.

Al Fine. To the end.

Allargan'do. Growing louder and slower.

Allegret'to. Cheerfully and quickly.

Alle'gro. Quickly, vivaciously.

Alle'gro Agita'to. Quickly and with agitation.

Alle'gro Con Bri'o. Quickly with brilliancy.

Alle'gro Con Fuo'co. Quickly and full of fire.

Alle'gro Modera'to. Moderately quick.

Alle'gro non Trop'po. Not too quickly.

Alle'gro Viva'ce. Very rapidly.

Allelu'ia. "Praise the Lord."

Al Se'gno. "Go back to the sign," which means that the player must return to the sign ♩ ; previously marked above some bar of the composition, and play from that measure to the word "Fine" or the mark ♩ .

Al'to. The female voice part next below the soprano.

Am'ateur. One who loves music and is proficient without practising it as a profession.

Amen'. "So be it." The usual ending of hymns, psalms, etc.

Amoro'so. Tenderly, affectionately.

Anal'ysis. The harmonic or structural dissection of a musical composition.

Ancient Modes. The musical scales used by the Greeks and Romans.

Andan'te. In a moderate tempo, with expression and grace.

Andan'te Canta'bile. Slowly and in a singing style.

Andan'te Con Mo'to. With an easy motion.

Andan'te ma non Trop'po. Not too slow.

Andan'te Quasi Allegret'to. Nearly as fast as "Allegretto."

Andanti'no. Less slow than "Andante."

Anfang. The beginning.

An'gelus. A bell rung in Catholic countries for prayers at morning, noon, and evening.

Anima'to. With life and spirit, animatedly.

An'them. A sacred vocal composition, words usually selected from the Bible.

A po'co. Gradually.

A po'co a po'co. Little by little.

A po'co pi'u Len'to. A little slower.

A po'co pi'u Mos'so. A little quicker.

Appassiona'to. Passionately.

Appoggiatu'ra. A grace note or embellishment.

Arabesque'. A musical composition of ornamental character.

A'ria. A song or air, usually in an opera or oratorio.

Arpeg'gio. The notes of a chord played quickly one after the other.

Arrangement. The selection or adaptation of a composition from one form to another.

Articula'tion. Clarity of utterance in speaking or singing.

Artist. One who excels in musical performance.

Assa'i. Very, extremely.

A Tem'po. In time.

Attack. Method of beginning a musical phrase.

Aubade'. Morning music.

Aus'drucksvoll. Expressive.

Ballad. A short, simple song.

Bal'let. A dancing pantomime, with musical accompaniment.

Band. A number of instrumental performers playing together.

Bar. The dividing line between two musical measures.

Bar'carolle. The song of Venetian boatmen.

Bar'itone. The male voice which is intermediate between tenor and bass.

Bass. The lowest male voice; the lowest part in a musical composition.

Bass Clef. The F clef, on the fourth line of the musical staff.

Bat'on. The stick used by the conductor of an orchestra or band.

Beglei'tung. An accompaniment.

Ben Marca'to. Well marked or accented.

Ben Tenu'to. Well sustained.

Ber'ceuse. A cradle-song.

Bluet'te. A short, brilliant piece.

Bole'ro. A lively Spanish dance.

Bourree'. An old French dance.

Bravu'ra, con. Boldly.

Brillan'te. Brilliantly.

Brindi'si. A drinking song.

Cabalet'ta. A simple melodic composition.

Cachu'cha. A popular Spanish dance.

Ca'dence. A close in melody or harmony, effecting a division into periods, or bringing it to a close. Also means an ornamental passage.

Caden'za. A cadence or ornamental passage introduced near the end of a composition.

Cake-walk. A species of dance peculiar to the Southern negro.

Calan'do. Gradually diminishing in tone and growing slower in time.

Calo're, con. With warmth and animation.

Canta'bile. In a singing style.

Canta'ta. A secular or sacred poem set to music.

Cantile'na. The melody or air of a musical composition.

Canzone'tta. A little song.

Capricciet'to. A short form of capriccio.

Capric'cio. A fanciful musical composition.

Caprice'. See "Capriccio."

Car'ol. A song of joy or devotion.

Cavati'na. An air containing only one principal melody.

Celerita'. Celerity, quickness.

Celes'te. Heavenly, celestial.

Chacone'. A slow Spanish dance.

Chamber Music. Instrumental duets, trios, quartets, etc.

Chan'son. A simple vocal or instrumental composition.

Chant. A simple melody harmonized in four or more parts.

Chantant'. In a melodious or singing style.

Characteristic Piece. A musical composition with a distinct character.

Cho'ral. Hymn or psalm melody.

Chord. The union of two or more sounds played at one time.

Chor'ister. A singer in, or leader of, a choir.

Cho'rus. The refrain of a song. Also, a company of singers.

Chromatic. Proceeding by semitones.

Chromatic Signs. Accidentals such as sharps, flats, or naturals.

Classical Music. Music which has been accepted as standard.

Clavichord. See "Klavier."

Clef. A character used to determine the names and pitch of the notes on a musical staff.

Clef, Bass. The characters at the commencement of the staff, which indicate the names and pitch of the notes. The F clef.

Clef, Treble. The G clef, used in the upper staff of the piano score.

Co'da. The end of a piece, usually a few bars added in order to conclude a musical composition more effectually.

Colla Vo'ce. Follow the voice.

Commo'do. Easily, composedly.

Com'pass. The range of notes or sounds possessed by any musical instrument or the human voice.

Compo'ser. The writer of a musical composition.

Composi'tion. Any musical production.

Con Amo're. With tenderness.

Con An'ima. With animation.

Con Bri'o. With spirit.

Con Calo're. With fire.

Concer'to. An elaborate instrumental solo piece, usually in three distinct or connected parts.

Con Dolo're. With pathos.

Conduc'tor. The leader of an orchestra or chorus.

Con Esp. Abbreviation for "Con Expressione."

Con Expressio'ne. With expression.

Conser'vatory. A school or academy of music, where every branch of the art is taught.

Conso'la'tion. A musical composition of soothing character.

Con'sonance. An accord of sounds agreeable to the ear.

Country Dance. A rustic dance which originated in Europe.

Cresc. Abbreviation for "Crescendo."

Crescen'do. Increase in power of tone.

Crescen'do al diminuen'do. Increase and then diminish the tone.

D. C. Abbreviation for "Da Capo."

Da Ca'po. From the beginning.

Da Ca'po al Fi'ne. Return to the beginning and play as far as the word "Fine."

Da Ca'po Sin'al Se'gno. Return to the beginning, play as far as the sign, then play the "Coda."

D. S. Abbreviation for "Dal Segno."

Dal Se'gno. Repeat from the sign ♩ .

Dal Se'gno Alla Fine. Repeat from the sign ♩ to the word "Fine."

Dead March. A funeral march.

Deci'so. In a decided manner.

Decresc. Abbreviation for "Decrescendo."

Decrescen'do. Gradually diminish in power of tone.

Delibera'to. Deliberately.

Delica'to. Delicately.

Diato'nic. Proceeding in the order of the degrees of the natural scale.

Diato'nic Scale. The different tones of the natural scale arranged for some particular key.

Dim. Abbreviation for "Diminuen'do."

Diminuen'do. Decreasing gradually the power of the tone.

Dirge. A slow composition for use at a funeral or commemorative occasion.

Dis'sonance. A discord, opposite of "Consonance."

Divertimen'to. A short light composition.

Dol'ce. Sweetly and softly.

Dol'ce e Canta'bile. Sweetly in a singing style.

Dolen'te. Mournfully.

Dotted Double Bar. Dots before a double bar indicate that the preceding strain is to be repeated; after a double bar that the strain which follows is to be repeated. Dots on both sides indicate both styles of repetition.

Douce'ment. Sweetly and softly.

Doxol'ogy. A song of praise at the close of a religious service.

Elegan'te. Elegant.

El'egie. A funeral song or mournful poem.

Embell'ishments. Ornamental notes added to make a melody more effective.

Em'phasis. Particular accent on any one note, indicated by a sign.

Ener'gico. Vigorous, forcible.

Ensem'ble. The effect as a whole of a number of instruments playing or voices singing together.

- Entr'ac'te.** Music played between the acts of a drama or opera.
- Espress.** Abbreviation for "Espressivo."
- Espressivo.** Expressive.
- E'tude.** A study or exercise for the development of technique.
- Execu'tion.** Vocal or instrumental technical dexterity.
- Ex'ercise.** A composition aimed to develop technique.
- Expres'sion.** The faculty of playing a musical composition in such a way as to give it some definite meaning.
- Expressivo.** See "Espressivo."
- F.** Abbreviation for "Forte."
- FF.** Abbreviation for "Fortissimo."
- FFF.** Abbreviation for "Fortississimo."
- Facilement'.** With facility.
- Fandan'go.** A lively Spanish dance.
- Fan'tasie.** An imaginative musical composition.
- F Clef.** The bass clef.
- Festi'vo.** Merrily, gayly.
- Fina'le.** The last part of an opera or the last movement of a sonata or symphony.
- Fingering.** The method of applying the fingers to the keys, strings, or holes of different instruments.
- Flat.** A musical sign which, if placed in front of a note, lowers it a semitone in pitch.
- Form.** The architecture or structure of musical composition.
- For'te.** Loud.
- Fortis'simo.** Very loud.
- Fortissis'simo.** As loud as possible.
- Forz.** Abbreviation for "Forzando."
- Forzan'do.** Strongly accenting certain notes or chords.
- Forza'to.** See "Forzando."
- Früh'lingslied.** A spring song.
- Fugue'.** A classical form of musical composition.
- Fune'bre.** Funereal, mournful.
- Funeral March.** A march in slow tempo, for use at a funeral.
- Fuo'co.** Fire, passion.
- Furio'so.** Furious, mad.
- Gai'ement.** Gayly, merrily.
- Gal'op.** A quick dance.
- Gavotte'.** A stately and genial dance.
- G Clef.** The treble clef.
- Genti'le.** Elegant, graceful.
- Gioco'so.** Sportively.
- Glissan'do.** In a gliding manner, accomplished on the piano by drawing the fingers rapidly over the key board.
- Grace Note.** An ornamental note or embellishment.
- Grandio'so.** Grand, noble.
- Grave.** A slow, solemn movement.
- Gregorian Tones.** The chants or melodies, taken from the ancient Greek scales, used in church music.
- Habane'ra.** A slow Spanish dance.
- Hallelu'jah.** "Praise Ye the Lord."
- Har'mony.** The art of combining sounds into chords, or the consonance of two or more sounds played simultaneously.
- Hex'antant.** A fanciful composition depicting a witches' dance.
- Hold.** A sign  indicating that the period of sound or rest is to be prolonged.
- Humoreske'.** A playful musical composition.
- Hymn.** A religious song of praise.
- I'dyl.** A musical composition in pastoral style.
- Impromptu.** A composition which is improvised.
- Im'provise.** To sing, play, or compose music at will.
- In'terlude.** The intermediate strain between the verses of a hymn or song.
- Intermez'zo.** A detached piece introduced between the acts of an opera. Also used as the title for any light, graceful composition.
- In'terval.** The difference in pitch between two musical tones.
- Intro.** Abbreviation for "Introduction."
- Introduc'tion.** The first measures in a musical composition which prepare one for the main part.
- Jig.** A light, brisk dance, popular in Ireland.
- Klavi'er.** The classic name for the first style of piano.
- Lagrimo'so.** Tearful.
- Lamentan'do.** Lamenting.
- Land'ler.** A country dance.
- Lang'sam.** Slowly.
- Larghet'to.** Not quite as slow as "Largo."

Lar'go. Solemn and slow.
Lar'go ma non Trop'po. Slow but not too much so.
Leg. Abbreviation for "Legato."
Lega'to. In a smooth manner, slurred.
Lega'to Touch. Sliding the fingers on and off the keys of the piano, holding down each note until the next is played.
Legere'ment. Lightly, nimbly.
Leggier'o. Light and swift.
Lent. Slow.
Lentemen'te. Slowly.
Len'to. Slow.
L. H. Abbreviation for "Left Hand."
Libret'to. The text of an opera, oratorio, etc.
Lie'beslied. A love-song.
Lied. A song or ballad.
Lied'er. Songs.
Lied'er Ohne Wor'te. Songs without words.
L'istes'so. Lispering or whispering.
Loure. A slow, dignified dance.
Lul'laby. A cradle-song.
Mad'rigal. An elaborate vocal composition in three or more parts.
Maesto'so. Majestic, dignified.
Ma'jor. Greater, applied to intervals and scales.
MSS. Abbreviation for "Manuscript."
Man'uscript. The original of a musical composition as written out by the composer himself.
Marc. Abbreviation for "Marcato."
Marca'to. Strongly accented.
March. A movement especially adapted for marching.
Marseillaise'. A French national air.
Mass. A sacred vocal composition.
Mas'tersingers. A class of poet-musicians in Germany.
Mazur'ka. A lively Polish dance.
Medita'tion. A religious composition, usually instrumental.
Melodieux'. Melodiously.
Melody. A succession of tones forming a combination pleasing in sound and rhythm to the ear.
Me'no. Less.
Me'no Mosso. Slower.
Menu'et. See "Minuet."
Method. A system of instruction.
Met'ronome. An instrument for measuring the duration of notes.
M. M. Abbreviation for "Maelzel's Metronome."

Met'ronome Marks. Figures placed at the beginning of a piece of music, referring to the metronome.
M. F. Abbreviation for "Mezzo Forte."
Mezzo For'te. Moderately loud.
M. P. Abbreviation for "Mezzo Piano."
Mezzo Pia'no. Moderately soft.
Mig'non. Dainty, petite, charming.
Mi'nor. Smaller, applied to intervals and scales.
Minuet'. A slow, stately dance.
Misere're. "Have mercy," a prayer.
Misterio'so. Mysteriously.
Mit Bewe'gung. With movement.
Mo'bile. Movable, changeable.
Mod. Abbreviation for "Moderate."
Modera'to. Moderately.
Modula'tion. Transition from one musical key to another by means of chords.
Morceau'. A choice musical composition.
Mor'dent. A musical embellishment.
Mos'so. Motion or movement.
Mo'tive. The theme of a musical composition.
Mo'to. Motion, movement.
Mo'to Perpet'uo. Perpetual motion, a technical composition.

National Music. The songs or dances characteristic of a nation.
No'bile. Noble, impressive.
Noc'turne. A dreamy, romantic composition.
No'ël. A Christmas carol or hymn.
Non. "No."
Novellette'. An instrumental composition of romantic character.

Obligga'to. The violin or other instrumental part added to a song, in addition to the usual piano accompaniment.
Ode. An air or song.
Oh'ne. "Without."
Op'era. A drama or comedy set to music.
O'pus. The work of a composer indicated in the order of its inception or publication.
Or'chestra. A collection of string and wind instrument performers playing together.
Ornamen'tal Notes. Grace notes added to the regular notes of the measure.

- O'verture.** The preliminary instrumental portion of an opera. Sometimes a separate composition.
- Pan'tomime.** A wordless play with musical accompaniment.
- Par'aphrase.** A transcription or special arrangement of a musical composition.
- Part.** The music for each individual voice or instrument.
- Part-Songs.** Songs written in parts for different voices.
- Pas'sage.** Any phrase or short portion of a melody.
- Pas'sion Music.** Compositions of sacred character depicting the sufferings of Christ.
- Pastorale'.** A composition suggestive of country life.
- Pathetique'.** Pathetic.
- Patriot'ic.** Songs having love of country as their theme.
- Patrol'.** A composition which imitates the approach and departure of a military body.
- Pause.** A sign $\frown$ which lengthens the duration of a note beyond its allotted period.
- Pause, General.** A general silence in both bass and treble clefs.
- Pav'ane.** A stately, slow dance.
- Ped.** Abbreviation for "Pedal."
- Ped'als.** The mechanism at the base of a piano which enables the performer to play with varying degrees of tone.
- Perdendo'si.** Gradually dying away.
- Pe'riod.** A complete musical sentence containing two or more phrases.
- Peu.** Little.
- Peu a Peu.** Little by little.
- Phan'tasie.** See "Fantasia."
- Phrase.** A short musical sentence.
- Piace're (A).** At pleasure.
- P.** Abbreviation for "Piano."
- Piano.** Soft.
- PP.** Abbreviation for "Pianissimo."
- Pianissimo.** Very soft.
- PPP.** Abbreviation for "Pianississimo."
- Pianississimo.** As soft as possible.
- Pitch.** The acuteness of a musical sound, calculated by the number of vibrations.
- Pi'u.** More.
- Pi'u Alle'gro.** More quickly.
- Pi'u For'te.** Louder.
- Pi'u Len'to.** More slowly.
- Pi'u Mos'so.** More quickly.
- Pi'u Pia'no.** More softly.
- Pi'u Pres'to.** More rapidly.
- Pi'u Vi'vo.** More lively.
- Pizzica'to.** "Pinched," an effect produced by using the fingers of the bow-hand to pick the strings of a violin, cello, etc., instead of playing with the bow.
- Placi'do.** Calm, quiet.
- Plus.** More.
- Plus Anime'.** With more animation.
- Plus Len'tement.** More slowly.
- Po'co.** Little.
- Po'co Ada'gio.** A little slower.
- Po'co Alle'gro.** A little faster.
- Po'co Anima'to.** A little more animated.
- Po'co a po'co.** By degrees.
- Po'co a po'co Crescen'do.** Gradually louder and louder.
- Po'co a po'co Diminuen'do.** Gradually softer and softer.
- Po'co pi'u Mos'so.** A little faster.
- Pol'ka.** A lively Bohemian dance.
- Pol'ka Mazur'ka.** A slow dance, in $\frac{3}{4}$ time, accented on the last or third beat.
- Polonaise'.** A Polish dance, very elaborate in form.
- Pre'lude.** A short composition of an introductory character.
- Pres'to.** Quickly, rapidly.
- Pres'to Assai'.** Very quick.
- Pres'to ma non Trop'po.** Not too quick.
- Priere'.** A prayer.
- Pri'ma Don'na.** Principal female singer in an opera.
- Pri'mo.** The word placed over the part for the upper player in piano-duet arrangements.
- Pro'gram Mu'sic.** Compositions which are written with a descriptive synopsis attached.
- Pro'logue.** The instrumental or vocal introduction to an opera.
- Psalm.** A sacred song or hymn.
- Quadrille'.** A French dance in five consecutive parts.
- Qua'si.** "Like."
- Qua'si Allegret'to.** Like an "Allegretto."
- Qua'si Andan'te.** Like an "Andante."
- Qua'si Pres'to.** Like a "Presto."
- Qua'si Un Fanta'sia.** Like a "Fantasy."
- Rall.** Abbreviation for "Rallentando."
- Rallentan'do.** Gradually slower.

Rapi'do. Rapid.
Rec'itative. Musical declamation.
Recrea'tion. A short musical composition designed for leisure hours.
Re'dowa. A Bohemian dance.
Reel. A lively Scotch dance.
Refrain'. The chorus of a song.
Religio'so. Religiously.
Repeat Marks. Marks indicating that a certain portion or portions of a piece are to be immediately played over again.
Re'pertoire. The operas well known by an opera company; the compositions well known by an artist or musical amateur.
Re'quiem. A musical service in honor of the dead.
R. H. Abbreviation for "Right Hand."
Rhap'sody. A fanciful musical composition.
Risolu'to. Resolutely, boldly.
Ritard. Abbreviation for "Ritardando."
Ritardan'do. Holding back the time.
Riten. or Rit. Abbreviation for "Ritenu'to."
Ritenu'to. Held back.
Ro'mance. An imaginative vocal or instrumental composition.
Ron'do. A vocal or instrumental composition containing one constantly recurring theme.
Ruba'to. Taking part of the rightful time-duration of one note and giving it to another.
Salterel'la. An Italian dance in quick time.
Saraban'de. A slow, grave dance.
Scale. The succession of musical tones on which music is constructed.
Scherz. Abbreviation for "Scherzando."
Scherzan'do. In a playful manner.
Scher'zo. A playful composition.
Schnell. Quickly, rapidly.
Schot'tische. A popular modern dance.
Schlum'merlied. A slumber-song.
Score. The instrumental or vocal (or both) parts of a composition written on separate lines which are placed one under the other, so that the measures of every part may be read simultaneously by the conductor.

Score (Piano). A score in which the orchestral parts of an opera, etc., have been arranged so as to be played for piano solo.
Sec'on'do. The word placed over the part for the lower player in piano-duet arrangements.
Sec'ular Music. Ordinary music not sacred in character.
Se'gno. A sign ♮ indicating a return to some previous part of the composition.
Semp. Abbreviation for "Sempre."
Sem'pre. Always, ever to a greater degree.
Sem'pre For'te. Ever loud.
Sem'pre Lega'to. Ever legato.
Sem'pre Pia'no. Ever piano.
Sem'pre Pi'u For'te. Ever louder.
Sem'pre Pi'u Pres'to. Ever faster.
Sem'pre Ritardan'do. Ever slower.
Sem'pre Stacca'to. Ever staccato.
Sentimen'to. With sentiment.
Sen'za Re'plica. Without repeat.
Serenata. A serenade.
Sextette'. A composition for six voices.
SFZ. Abbreviation for "Sforzando."
Sforzan'do. Play some particular note with special accent.
Sharp. A chromatic sign or accidental.
Sig'nature. The name given the sharps or flats of any key.
Signs. Various symbols indicating certain details of musical performance.
So'loist. One who performs a vocal or instrumental composition alone or with instrumental accompaniment.
Sona'ta. An instrumental composition, usually containing three or four movements.
Sonati'na. A short, easy sonata.
Song. A vocal number.
Song without Words. Short, melodic instrumental compositions.
Son'orous. Rich in musical sound.
Sospiran'do. Sighing.
Sost. Abbreviation for "Sostenuto."
Sostenu'to. Sustained.
Spinet. An older form of the modern piano.
Stacc. Abbreviation for "Staccato."
Stacca'to. Detached playing of notes.
Staff. The five lines on which notes are written.
Ständ'chen. A serenade.
Stan'za. The separate verses of a song or hymn.
Step. A degree upon the musical staff.

String. Abbreviation for "Stringendo."
Stringen'do. Accelerating the time.
String Quartet. A combination of four stringed instruments such as violins, violas, cellos, etc. Also the name of a composition for same.
Style. The manner in which a composition is written.
Suite. A series of musical movements or pieces.
Sym'phony. An orchestra composition in several parts.

Tarantel'la. A swift Italian dance.
Tech'nique. The mechanical part of playing a musical instrument.
Tem'perament. The individual power of musical feeling in an artist or musical amateur.
Tem'po. Musical time.
Tem. r^o. Abbreviation for "Tempo Primo."
Tem'po Pri'mo. First or original time as marked on a piece.
Ten. Abbreviation for "Tenuto."
Ten'uto. Sustained, held.
Theme. The melody or tune of a piece.
Time. The measure of sounds in respect to their relative duration.
Time Sig'nature. The indication of the time (such as $\frac{4}{4}$) at the beginning of a piece.
Tone. A sound of given fixed pitch.
Touch. The method of striking the keys of a piano or organ.
Transcrip'tion. A special arrangement of a musical composition for some instrument for which it was not originally intended.
Transpose'. To remove from one musical key to another.
Traü'merei. A dreamy musical composition.
Trau'rig. Sadly.
Trem. Abbreviation for "Tremolo."
Tre'molo. Reiterating a note or chord combination with great rapidity.

Tres. Very.
Tres Anime'. Very lively.
Tres Fort. Very loud.
Tres Len'te. Very slow.
Tres Pia'no. Very soft.
Tres Vi'te. Very quick.
Tri'ad. The common chord, consisting of a note with its third and fifth (for instance C-E-G).
Tr. Abbreviation for "Trill."
Trill. The rapid alternation of a note and the next note above, as long as the time of the first note endures.
Tri'o. A composition for three instruments; also the second part of a minuet, march, etc.
Turn. A musical embellishment, made up of the note above and the note below the principal note.
Two-Step. A popular American dance in $\frac{2}{4}$ time.
Tyrolienne'. A song or dance used in the Tyrol.

Valse. A waltz.
Var. Abbreviation for "Variation."
Varia'tion. The repetition of a theme in a new form while preserving the original melodic notes.
Varsovienn'e'. A dance in moderate $\frac{3}{4}$ time.
Velo'ce. Swiftly.
Vif. Lively, briskly.
Vigoro'so. Vigorously.
Viva'ce. Lively, vivaciously.
Vi'vo. Animated.
Vocal Score. The vocal parts of a composition placed one underneath the other on a manuscript or printed sheet, for use by the conductor.
Voice. The organ of the human body which produces sounds.
Volks-Lied. A national song.
Vor'spiel. Prelude, introduction.

Waltz. An animated dance in $\frac{3}{4}$ time, originating in Germany.

BRIEF BIOGRAPHICAL AND PRONOUNCING DICTIONARY

THE following list contains the names of the principal composers, authors, and poets whose compositions are to be found in "The Ideal Home Music Library." Concise biographical information for ready reference has been given in most instances, also the pronunciation of foreign names on a simple phonetic system. Wherever possible, a systematic method of giving information has been adhered to, consisting of the surname, Christian name, pronunciation, nationality, field of effort, dates of birth and death (unless contemporaneous), name of best-known individual composition.

- Abt, Franz** (Ahbt). German song writer, 1819-85. "When the Swallows Homeward Fly."
- Adam, Adolph** (Ah'dang). French comic-opera composer, 1803-56. "Si j'étais Roi."
- Adams, Stephen.** See Maybrick, M.
- Alberti, Ernest.** American light composer, 1879- —. "Heartease" Gavotte.
- Ambrose, R. S.** American composer of sacred songs. "One Sweetly Solemn Thought."
- Arditi, Luigi** (Ahr-dee'tee). Italian conductor and composer, 1822-1903. "L'Ingenue" gavotte
- Arensky, Anton.** Russian composer, 1862-1906. Orchestral works.
- Arne, Dr. Thomas.** English composer, 1710-78. "Rule Britannia."
- Ascher, Joseph.** Dutch pianist-composer, 1829-69. "Alice, Where Art Thou?"
- Auber, Daniel** (Oh'behr). French light-opera composer, 1782-1871. "Masaniello," "Fra Diavolo."
- Audran, Edmond** (Oh'drang). French light-opera composer, 1842-1901. "La Mascotte," "Olivette."
- Bach, Johann Sebastian** (Bahkh). German classical composer, 1685-1750. "The Well-Tempered Clavichord."
- Bach, Philipp Emmanuel** (Bahkh). Son of Johann Sebastian Bach, 1714-88. Compiler of first good piano method.
- Bachmann, Georges** (Bahkh'-mann). French composer, 1848-94. "Les Sylphes."
- Badarczevska, Tekla** (Bah-dah-chef'ska). Polish composer, 1838-62. "Maiden's Prayer."
- Balfe, Michael.** Irish operatic composer, 1808-70. "Bohemian Girl" and "Killarney."
- Bargiel, Woldemar** (Bahr'gheel). German composer, 1828-97. Sacred compositions.
- Barnard, Mrs. Charles.** See Claribel.
- Barnby, Sir Joseph.** English organist-composer, 1838-96. "Sweet and Low."
- Barri, Odoardo.** English semi-popular song composer.
- Batiste, Edward** (Ba-teest'). French organist-composer, 1820-76. Organ works.
- Beaumont, Paul** (Bow'mon). French light composer, 1853- —. "Con Amore."

Beethoven, Ludwig Van (Bay'toe-ven). One of the greatest German composers, 1770-1827. Symphonies and piano sonatas.

Behr, Franz (Bear). German composer, 1837-98. Light piano pieces.

Bellini, Vincenzo (Bell-leen'ee). Italian operatic composer, 1802-35. "Norma," "La Sonnambula."

Bendel, Franz (Bend'ul). German pianist-composer, 1833-74. Light piano pieces.

Benedict, Sir Julius. English composer, though German born, 1804-85. Operas and cantatas.

Bennett, Sir William Sterndale. English composer, 1816-75. All forms of composition.

Berlioz, Hector (Bear-lee-o'). French operatic composer. Father of modern orchestration, 1803-69. "Damnation of Faust."

Bishop, Sir Henry. English composer, 1786-1855. "Home, Sweet Home."

Bizet, Georges (Bee'zay). French operatic composer, 1838-75. "Carmen."

Blake, Charles D. American composer, 1847- —. "Waves of the Ocean" Concert Galop.

Bliss, Mrs. J. Worthington. See Lindsay, Miss M.

Blumenthal, J. German composer, 1826- —. Was pianist to Queen Victoria. "My Queen."

Boccherini, Luigi (Bock-er-ee'nee). Italian cellist-composer, 1743-1805. "Minuet in A."

Bohm, Karl (Bowm). German pianist-composer, 1844- —. "La Fontaine."

Bosc, August (Bosk). French composer of light music. "Rose Mousse."

Bourgeois, Loys (Burge-waa'). French sacred-music composer, follower of Calvin. Writer of well-known hymn tunes.

Bradbury, W. B. American composer. 1816-68. "Sweet Hour of Prayer."

Braga, Gaetano (Brah'gah). Italian cellist-composer, 1829-1911. "Angel's Serenade."

Brahms, Johannes (Brahms). One of the greatest German composers, 1833-97. Symphonies and chamber music.

Bucalossi, Ernest (Boo-ka-loss'si). English dance-music composer. "La Gitana" Waltzes.

Carey, Henry. English song writer, 1685-1743, said to have written "God Save the King," known to have written "Sally in Our Alley."

Cellier, Alfred (Sel'ya). English opera composer, 1844-91. "Dorothy."

Chadwick, George W. American composer, 1854- —, now director New England Conservatory of Music, Boston, Mass. Overtures and symphonies.

Chaminade, Cécile (Sha'mee-nard). French composer and pianist, 1861- —. Light piano pieces such as "The Flatt'er."

Chevalier, Auguste (She-val'ya). Brother of Albert Chevalier, the famous English coster singer, for whose songs such as "My Old Dutch" he has composed the music under the name of "Charles Ingle."

Chopin, Frederic. Polish composer, 1810-49. Wonderful piano compositions.

Claribel (Mrs. Charles Barnard). English popular-song writer, 1830-69. "I Cannot Sing the Old Songs."

Clementi, Muzio (Kle-men'tee). Italian pianist and composer, 1752-1832. Pianoforte technique work entitled "Gradus ad Parnassum."

Converse, Charles. American composer, 1832- —. "What a Friend We Have in Jesus."

Cowen, Frederick. English composer, 1852- —. Cantata, "The Rose Maiden" and many songs.

Cui, César. Russian composer, 1835- —. Instrumental pieces such as "Oriental."

Czerny, Karl. German composer, 1791-1857. Famous piano exercises.

Czibulka, Alphonse (Tche-bool'ka). Hungarian bandmaster-composer, 1842-94. "Stephanie" Gavotte.

De Koven, Reginald. American light-opera and song composer, 1859- —. "Robin Hood."

Delibes, Clément (Deh-lee'b'). French dramatic composer, 1836-91. "Sylvia" Ballet.

- Denza, Luigi** (Den'tsà). Italian song-composer, 1846-—. "Funiculi, Funicula."
- Depret, Maurice** (Deh-pray'). French dance-music composer. "April Smiles."
- Diabelli, Antonio** (De-a-bel'li). German composer and publisher, 1781-1858. Published Franz Schubert's compositions. Sonatas still in vogue.
- Donizetti, Gaetano** (Don-i-tset'ti). Italian operatic composer, 1797-1848. "Lucia di Lammermoor."
- Dorn, Edward**. See Roedel, Joseph.
- Durand, Auguste** (Du'ron). French composer and music publisher for Massenet, Saint-Saëns, and many others, 1830-1909. "Chaconne."
- Dussek, Johann** (Du'shek). Bohemian pianist-composer, 1761-1812. Interesting piano music.
- Duvernoy, J. B.** French piano-teacher and composer, 1797-1880. Piano studies and exercises.
- Dvořák, Antonín** (Dvor'zhahk). Bohemian composer, 1841-1904. "New World Symphony" and a "Humoresque."
- Dykes, Rev. J. B.** English church-music composer, 1823-76. "Lead Kindly Light."
- Eilenberg, Richard**. Well-known German composer of dance music. "First Heart Throbs" Gavotte.
- Elgar, Sir Edward**. English composer, 1857-—. "Salut d'Amour."
- Elliott, J. W.** English organist-composer, 1833-—. "National Nursery Rhymes."
- Fanning, Eaton**. English conductor-composer, 1850-—. Sentimental songs such as "I've Something Sweet to Tell You."
- Faure, J. Baptiste** (Fohr). French composer, 1830-—. "Palm Branches."
- Field, John**. Irish pianist-composer, 1782-1837. Nocturnes.
- Fielitz, Alexander von**. German composer, 1860-—. Songs and pianoforte pieces.
- Flotow, Friedrich** (Flow'tow). German operatic composer, 1812-83. "Martha."
- Fontenailles, H. de** (Fon-te-nah'vee). French composer of sentimental songs. "Obstination."
- Foster, Stephen**. American composer, 1826-64. Songs of the South such as "My Old Kentucky Home," "Old Folks at Home."
- Fox, George D.** English operetta and song composer, 1854-—. "Over the Garden Wall."
- Franke, Th.** (Frank'eh). French composer of light pieces. "Intermezzo Russe."
- Franz, Robert**. German song composer, 1815-92. Songs favorably compared with those of Franz Schubert.
- Gabriel, Virginia**. English song composer, 1825-77. "Only a Face at the Window."
- Gade, Niels W.** (Gah'day). Danish composer, 1817-90. Symphonies, Part Songs and Cantatas.
- Ganne, Louis** (Gan). French light composer, 1862-—. "La Czarine" Mazurka.
- Gatty, Sir Alfred**. English composer, 1847-—. "O Fair Dove, O Fond Dove."
- Gaul, Alfred**. English conductor-composer, 1837-—. Cantata entitled "The Holy City."
- Gautier, Louis** (Goht'yea). French composer of light piano music. "Le Secret."
- Genée, Richard** (Ghe-nay'). German comic-opera composer, 1823-95. "Nanon."
- Gillet, Ernest** (Ghil'lay). French cellist-composer, 1856-—. "Loin du Bal."
- Glazunow, Alexander**. Russian composer, 1865-—. Symphonies and operatic compositions.
- Glover, Stephen**. English music-teacher and composer of light songs, 1812-70. "What Are the Wild Waves Saying?"
- Gluck, C. W. Von** (Glook). German operatic composer, 1714-87. "Iphigénie en Aulide," "Orphée."
- Gobbaerts, Jean Louis**. Dutch pianist-composer, 1835-86. Compositions number over twelve hundred under the assumed names of "Streabogg," "Levi," and "Ludovic."

- Godard, Benjamin** (Go'dar). French composer, 1849-95. "Second Mazurka."
- Goetze, Karl** (Gets'ze). German operetta composer, 1836-87. "O Happy Day."
- Goldmark, Karl**. Hungarian operatic composer, 1830- —. "Queen of Sheba."
- Goodeve, Arthur**. American composer of songs such as "Fiddle and I."
- Gossec, Joseph**. Dutch composer, 1734-1829. Operas and string quartets.
- Gottschalk, Louis**. American pianist-composer, 1829-69. "The Dying Poet."
- Gounod, Charles** (Goo'no). French operatic and sacred-music composer, 1818-93. "Faust" and "Ave Maria."
- Gray, Hamilton**. American composer of sacred songs such as "A Dream of Paradise."
- Gregh, Louis** (Greg). French composer and publisher of light operas and piano pieces. "Ballroom Whisperings."
- Grieg, Edward** (Greeg). Norwegian pianist and composer, 1843-1907. Songs, pianoforte pieces, symphonies, etc.
- Gungl, Joseph** (Goong'ul). Hungarian band master-composer, 1810-89. "Oberlander" Waltzes.
- Gurlitt, Cornelius**. German composer, 1820-1901. Light pianoforte pieces.
- Halévy, Jacques** (Al-a'vi). French operatic composer, 1799-1862. "L'Eclair."
- Handel, G. F.** (Han'del). German operatic and oratorio composer, 1685-1759. "Largo."
- Hardelot, Guy D'** (Are'deh-low). French composer of charming songs such as "Sans Toi" (Without Thee).
- Harrison, Annie Fortescue**. English composer of semi-popular songs such as "In the Gloaming."
- Hastings, Thomas**. American composer and writer, 1787-1872. "Rock of Ages."
- Hatton, J. L.** English composer, 1809-86. "Goodbye, Sweetheart, Goodbye."
- Hauser, Miska**. Hungarian violinist-composer, 1822-87. "Cradle Song."
- Haydn, Joseph** (Hide'n). German composer, 1732-1809. Oratorios, symphonies, and string quartets.
- Heller, Stephen**. Hungarian pianist-composer, 1815-88. "Tarantelle."
- Henselt, Adolf**. German pianist-composer, 1814-89. "Love Song" for piano solo.
- Hérolt, Louis** (E'rol). French operatic composer, 1791-1833. "Zampa."
- Hiller, Ferdinand**. German conductor-composer, 1811-85. Vocal and instrumental compositions.
- Hollaender, Gustav**. German composer, 1855- —. "Spinning Song."
- Hollaender, Victor**. German comic-opera composer, 1866- —. "Sumur-in."
- Hook, J.** English organist-composer, 1746-1827. "Within a Mile of Edinboro."
- Hullah, John**. English composer, teacher and theoretical writer, 1812-84. "Three Fishers."
- Hummel, J. N.** German pianist-composer, 1778-1837. Many pianoforte compositions.
- Humperdinck, Engelbert**. German operatic composer, 1854- —. "Hansel and Gretel."
- Hutchinson, W. M.** English composer of semi-popular songs such as "Dream Faces."
- Iljinsky, Alexander** (Il-yin'sky). Russian composer, 1859- —. "Cradle Song."
- Ivanovici, J.** (E-van-o-vee'kee). Roumanian bandmaster and composer of dance music.
- Jadassohn, Salomon** (Yahd'a-soan). German composer and musical theorist, 1831-1902. Instructive piano pieces.
- Jakobowski, Edward** (Yak-o-bows'ky). Well-known comic-opera composer. "Erminie."
- Jensen, Adolf** (Yen'sen). German composer, 1837-79. "Murmuring Zephyrs."
- Jungmann, Albert** (Yung'mann). German composer and publisher, 1824-92. "Longing for Home."
- Karganoff, Genari** (Car-gan'off). Russian composer, 1858-90. Characteristic Russian piano pieces.

- Keeble, John.** English organist-composer, 1711-86. "Sun of My Soul."
- Keppel, Lady.** Scotch composer of "Robin Adair."
- Ketterer, Eugene.** French pianist-composer, 1831-70. "Le Bivouac."
- Key, Francis Scott.** Poet, 1780-1843. Author of "Star Spangled Banner."
- Kingsley, Charles.** Noted English divine, novelist, and poet. Author of "Three Fishers."
- Kinkel, Johanna.** German composer of a cantata and an operetta, also letters on the art of piano playing.
- Kirchner, Theodore (Kirkh'ner).** German composer, 1824-1903. Many light piano pieces.
- Kittredge, Walter.** American poet and composer. Author of "Tenting To-night."
- Kjerulf, Halfdan (Kye'rulf).** Norwegian composer, 1815-68. "Last Night."
- Kneas, N.** American author of "Ben Bolt."
- Knecht, J. H. (Nekt).** German organist-composer, 1752-1817. "O Jesus Thou Art Standing."
- Knight, J. P.** English composer, 1812-87. "Rocked in the Cradle of the Deep."
- Kontski, Antoine de.** Polish pianist-composer, 1817-99. "Awakening of the Lion."
- Koschat, Thomas.** German composer, 1845- —. "Forsaken."
- Kowalski, Henri (Ko-vahl'ski).** French composer, 1841- —. "Salut a Pesth" Hungarian March.
- Kral, Johann.** Viennese bandmaster-composer, 1826-95. "Hoch Hapsburg" March.
- Kreutzer, Conradin (Kroit'zer).** German operatic composer, 1780-1849. "Das Nachtlager in Granada."
- Krug, Arnold.** German composer, 1849- —. Easy arrangements from "Faust," etc.
- Kullak, Theodore (Kool'lak).** German pianist-composer, 1818-82. School of octave playing for the piano.
- Labitzky, Joseph (Lah'bit-ski).** German dance-music composer, 1802-81. "Herd Girl's Dream."
- Lachner, Franz (Lahk'ner).** German composer, 1803-90. "Grand March."
- Lack, Theodore (Lak).** French composer, 1846- —. Many pleasing piano pieces.
- Lacombe, Paul (Lah-coam').** French composer, 1838- —. "Aubade Printanière."
- Lamothe, Georges (Lah-mote').** Organist-composer of dance music, 1837-94. "First Kiss" Waltzes.
- Lange, Gustav (Lahng'eh).** German composer, 1830-89. "Flower Song" (Blumenlied).
- Langey, Otto (Lahng'ee).** German composer, 1851- —. "Mexican Serenade," and Langey Tutors for all instruments.
- Lanner, Joseph.** Viennese bandmaster and dance-music composer, as well as creator of the modern Viennese waltz, 1801-43. "Evening Star" Waltzes.
- Lassen, Edward (Lah'sen).** Danish composer, 1830-1904. "Thine Eyes So Blue and Tender."
- Lavallée, Calixa (Lah-vahl-lay').** Canadian pianist-composer, 1842-91. "The Butterfly."
- Lecocq, Charles (Leh-kok').** French operatic composer, 1832- —. "Girofle-Girofla."
- Lefebure-Wély, Alfred (Leh-feh-bure-vay'li).** French organist-composer, 1817-69. "Monastery Bells."
- Lehar, Franz.** Viennese comic-opera composer. "Merry Widow."
- Leoncavallo, Ruggiera.** Italian composer, 1858- —. Operatic composer, "Pagliacci," "Zaza."
- Leschetizky, Theodor (Les-che-titz'-ki).** Polish pianist and teacher, 1830- —.
- Leybach, Ignace (Lay'-bahk).** French organist-composer, 1817-91. "Fifth Nocturne."
- Lichner, Heinrich (Lick'ner).** German composer, 1829-98. Easy piano pieces.
- Lindsay, M.** English composer of many popular songs such as "The Bridge."
- Liszt, Franz (List).** Hungarian piano virtuoso and composer, 1811-86. "Hungarian Rhapsodies."
- Loeschhorn, Albert (Lesh'horn).** German pianist-composer, 1819-1905. Light piano pieces.
- Lortzing, Gustav.** German opera composer, 1801-51. "Czar and Carpenter."

- Lover, Samuel.** Irish novelist, poet and composer, 1797-1868. "Low-Backed Car."
- Lowry, Robert.** American hymn composer, 1826-—. "Shall We Gather at the River?"
- Lowthian, Caroline.** English composer of many popular songs and dances such as "Myosotis" Waltzes.
- Luther, Martin.** German religious reformer and sacred-music composer, 1483-1546. "Ein Feste Burg Ist Unser Gott."
- Macbeth, A.** Scotch composer, 1856-—. "Forget-Me-Not" Intermezzo.
- MacDowell, Edward.** American pianist-composer, 1861-1908. "Hexantanz."
- Margis, A.** French composer, 1874-—. "Valse Bleue."
- Marie, Gabriel (Mar-ee').** French composer, 1852-—. "La Cinquantaine."
- Mascagni, Pietro (Mahs-kahn'yee).** Italian opera composer, 1863-—. "Cavalleria Rusticana."
- Mason, Lowell.** American hymn composer and music compiler, 1792-1872. "From Greenland's Icy Mountains."
- Massenet, Jules (Mas'se-nay).** French composer, 1842-1912. "Thais."
- Mattei, Tito (Mat-tay'ee).** Italian song composer, 1841-—. "Non é Ver."
- Maybrick, M. (Stephen Adams).** English singer and popular-song composer, 1844-—. "Blue Alsatian Mountains."
- Mendelssohn-Bartholdy, Felix (Mendel-soan Bar-tole'dy).** German composer, 1809-47. "Spring Song."
- Métra, Olivier (May'trah).** French dance-music composer, 1830-89. "Les Roses" Waltzes.
- Meyerbeer, Giacomo (My'er-baer).** German operatic composer, 1791-1864. "Les Huguenots."
- Meyer-Helmund, Erik.** Russian composer, 1861-—. Operas and piano music.
- Millöcker, Carl (Mil'lek-er).** Viennese comic-opera composer, 1842-99. "Beggars Student."
- Mills, S. B.** English pianist-composer, 1838-98. "Fairies Fingers."
- Molloy, J. L.** Irish composer, 1837-1910. "Love's Old Sweet Song."
- Monk, W. H.** English organist-composer, 1823-89. "Abide with Me."
- Moore, Thomas.** Irish poet and composer, 1779-1852. "Believe Me if All Those Endearing Young Charms."
- Moszkowski, Moritz (Mos-kof'ski).** German (Polish) pianist-composer, 1854-—. "Serenata" and "Spanish Dances."
- Mozart, W. A. (Mot'sart).** One of the greatest German composers, 1756-91. "Don Juan" Minuet.
- Nageli, H. G.** Swiss music composer and publisher. Writer of well-known hymn tunes such as "Blest Be the Tie That Binds."
- Nessler, Victor.** German operatic composer, 1841-90. "Trumpeter of Sackingen."
- Oesten, Theodore (Est'en).** German pianist-composer, 1813-70. Light piano pieces.
- Offenbach, Jacques (Of'fen-bark).** French comic-opera composer, 1819-1880. "Tales of Hoffman."
- Paderewski, Ignace (Pahd-ref'ski).** Polish pianist-composer, 1859-—. "Minuet L'Antique."
- Paladilhe, Émile (Pah-lah-dee'ye).** French composer, 1844-—. "Mandolinata."
- Parker, Henry.** English composer, 1845-—. Sacred song "Jerusalem."
- Payne, John Howard.** American dramatist, 1792-1852. "Home, Sweet Home" (words).
- Pierné, Gabriel (Pi-air'nay).** French composer, 1863-—. "Serenade."
- Pinsuti, Ciro (Pin-soo'ti).** Italian song composer, 1829-88. "Bedouin Love Song."
- Planquette, Robert (Plon-ket').** French comic-opera composer, 1850-1903. "Chimes of Normandy."
- Pleyel, Ignaz (Ply'el).** German conductor, piano manufacturer and composer, 1757-1831. "Pleyel's Hymn."
- Poldini, Edward (Poll-dee'nee).** French composer of delightful piano music. "Dancing Doll."
- Ponchielli, Amilcare (Pon-ki-el'lee).** Italian operatic composer next in importance to Verdi, 1834-86. "La Gioconda."

- Puccini, Giacomo.** Italian composer, 1858— . Operas such as "La Boheme."
- Rachmaninoff, Sergei** (Rahk-mahn'ee-nof). Russian pianist-composer, 1873— . "Prelude in C Minor."
- Raff, Joachim.** German composer, 1822-82. Piano compositions.
- Rameau, J. P.** (Rah-mo'). French composer, 1683-1764. Originator of the science of modern harmony.
- Reading, John.** English organist-composer, born early part of seventeenth century, died in 1692. Supposed to have written "Adeste Fideles," (O Come, All Ye Faithful).
- Reinecke, Carl** (Ry'nek-eh). German pianist-composer and teacher, 1824-1910. All forms of composition.
- Richards, Brinley.** Welsh pianist-composer, 1817-85. "Warblings at Eve."
- Rodney, Paul.** English composer of sacred songs such as "Calvary."
- Roedel, Joseph** (Rek'el). English composer of songs and piano music under name of "Edward Dorn."
- Roeder, Martin** (Ray'der). German composer, 1851-95. "Love's Dreamland" Waltzes.
- Root, George F.** American composer, 1820-95. "Battle Cry of Freedom," "Vacant Chair," etc.
- Rossini, Gioacchino** (Ros-see'nee). Italian operatic composer, 1792-1868. "William Tell" Overture.
- Rouget de l'Isle, C. J.** (Roo-zshet'duh-leel). French engineer, composer of "The Marseillaise," 1760-1836.
- Rousseau, Jean Jacques** (Roo-so'). French philosopher, author and composer, 1712-78. "Cradle Song."
- Rubinstein, Anton** (Roo'bin-stein). Russian pianist-composer, 1830-94. "Melody in F."
- Rummel, Franz.** English pianist-composer, 1853-1901. Interesting piano compositions.
- Russell, Henry.** English singer and composer, 1812-1900. "Life on the Ocean Wave," "Cheer Boys, Cheer," "The Old Sexton," etc.
- Saint-Saëns, Camille** (San'sans). French composer, 1835— . Orchestral and piano compositions.
- Sankey, Ira D.** American evangelist and hymn composer, 1840— . "Ninety and Nine."
- Sapelnikoff, Wassily** (Sah-pel'ni-kof). Russian pianist-composer, 1868— . "Russian Mazurka."
- Scarlatti, Domenico** (Skar-laht'ti). Italian harpsichord (antique style of piano) player and composer, 1683-1757. Various piano pieces and operas.
- Scharwenka, Philipp** (Shar-ven'ka), German composer, 1847— . Beautiful piano pieces.
- Scharwenka, Xaver** (Shar-ven'ka). German composer, 1850— . Polish dances.
- Schrammel, Johann.** German composer of popular dance pieces such as "Vienna Forever" March.
- Schubert, Franz** (Shú'bert). German composer, 1797-1828. "Ständchen" (Serenade).
- Schumann, Robert** (Shu'mann). German composer, 1810-56. "Traümerei."
- Schütt, Edward** (Shuett). Russian composer, 1856— . "A la Bien Aimée."
- Schytte, Ludwig** (Sheet-teh). Danish composer, 1850— . Pleasing piano pieces.
- Silcher, F.** German song composer, 1789-1860. "The Loreley."
- Sinding, Christian.** Norwegian composer, 1856— . "Rustling Spring."
- Smetana, Bedrich.** Bohemian operatic composer, 1824-84. "Bartered Bride."
- Smith, Wilson G.** American composer, 1855— . Piano music.
- Södermann, August** (Se'der-mahn). Swedish composer, 1832-76. "Swedish Wedding March."
- Spindler, Franz.** German composer, 1817-1906. "Spinning Song."
- Straus, Oscar** (Strous). Viennese light opera composer. "The Waltz Dream."
- Strauss, Johann, Jr.** (Strouss). Viennese composer, known as the "Waltz King," 1825-99. "Beautiful Blue Danube" Waltzes.
- Strauss, Richard** (Strouss). German composer, ultra-Wagnerian in form and harmony, 1864— . "Salome" and "Thus Spake Zarathustra," etc.
- Streabbog, L.** (Stray'bog). See Gobearts, J. L.
- Streletzki, Anton** (Stre-let'ski). Pen name of an English composer said to

- be a Mr. Burnand, 1859— . Many piano pieces and songs such as "Dreams."
- Sullivan, Sir Arthur.** English composer of comic operas and sacred songs, 1842-1900. "Pinafore," "Mikado," "Lost Chord."
- Suppé, Franz Von** (Soop-peh'). German comic-opera composer, 1820-95. "Poet and Peasant" Overture.
- Svendsen, Johan** (Svent'sen). Swedish composer and violinist, 1840— . All forms of composition.
- Tellam, H.** French composer of light pieces such as "En Sourdine."
- Temple, Hope.** Irish composer of many popular songs such as "'Tis All That I Can Say."
- Thomas, Ambroise** (Toe'ma). French operatic composer, 1811-96. "Mignon."
- Thomé, Francis** (Toe'may). French teacher, critic, and composer, 1850-1909. "Simple Aveu."
- Tosti, Paolo.** Italian singing-teacher and vocal composer, 1846— . "Goodbye," "Beauty's Eyes," etc.
- Tours, Berthold** (Toorz). Dutch-English composer, editor, and violinist, 1838-97. "Violin Primer" and many sacred songs and organ pieces.
- Trotère, Henry** (Tro-tare'). English song composer (Henry Trotter), 1855— . "In Old Madrid."
- Tschaikowsky, Peter** (Chi-koï'ski). Russian composer, 1840-93. "Chant Sans Paroles."
- Verdi, Giuseppe** (Vair'de). Italian operatic composer, 1813-1901. "Rigoletto," "Il Trovatore," "Aïda," etc.
- Volkmann, Robert.** German composer, 1815-83. Serenades.
- Wachs, Paul** (Vaks). French pianist-composer, 1851— . Light piano pieces.
- Wagner, Richard.** The greatest opera (music-drama) composer of all time, 1813-83. "Lohengrin," "Tannhäuser," etc.
- Waldmann, F.** German light-opera composer. "Incognito."
- Waldteufel, Emil** (Vahld-toi'fel). German composer of graceful dance music, 1848— . "Estudiantina," "Très Jolie" Waltzes, etc.
- Wallace, William Vincent.** Irish operatic composer, 1814-65. "Maritana."
- Warren, George, William.** American organist-composer, 1828— . "Song of the Robin."
- Watson, Michael.** English composer and poet, 1840-89. "Anchored."
- Webbe, Samuel.** English church-music composer, 1740-1816. "Come Ye Disconsolate."
- Weber, Carl Maria Von.** German composer, founder of the romantic school of opera, 1786-1826. "Der Freischütz."
- Wellings, Milton.** English composer, 1850— . "Some Day."
- Wesley, Samuel.** English organist and church-music composer, brother of Charles Wesley, 1766-1837. Composed several well-known hymn tunes.
- Westbrook, William J.** English organist and church-music composer, 1831-94. Many sacred compositions.
- Wieniawski, Henri** (Vyen-yahf'ski). Polish violinist and composer, 1835-80. Polish mazurkas.
- Work, Henry C.** American composer, entirely self-taught, 1832-84. Many songs such as "Marching Through Georgia."
- Wrighton, W. T.** English composer, 1816-80. Many popular songs such as "Ever with Thee."
- Wyman, Addison P.** American composer, 1832-72. "Silvery Waves."
- Yradier, Sebastian** (Ee-rah'di-air). Spanish composer, died 1865. "La Paloma."
- Ziehrer, Carl.** German comic-opera and dance-music composer. "Vienna Maidens" Waltzes.
- Zoeller, Carl** (Zel'ler). German comic-opera composer, 1849-89. "The Tyrolean."

COMPLETE INDEX
TO
THE IDEAL HOME MUSIC
LIBRARY

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THE following complete index to "The Ideal Home Music Library" is primarily an alphabetical arrangement by titles of all the compositions, both instrumental and vocal, in the entire series of ten volumes. The titles of piano compositions are printed in Roman type and the titles of vocal numbers in italics. This arrangement will be found very convenient when you desire to ascertain whether a certain composition, either vocal or instrumental, is contained in the "Library." Instead of looking through the indexes of the different volumes, merely look it up in the complete index which will give you the volume and the page number if the composition is in the work.

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COMPLETE ALPHABETICAL INDEX OF "THE IDEAL HOME MUSIC LIBRARY"

ABI—ANI

		VOLUME	PAGE
<i>Abide With Me</i>	MONK	VII—	287
A. B. C.	KINDERGARTEN	X—	213
Abt, Franz. <i>See Vols. VII, IX, and X</i>			
Adagio, "Moonlight Sonata"	BEETHOVEN	I—	16
Adams, Stephen. <i>See Vols. VII, IX, and X</i>			
Adeste Fideles (Paraphrase)	VILBAC	VII—	10
<i>Admiral's Song</i>	PINAFORE	VIII—	197
'A Frangese! (Two-Step)	COSTA	VI—	82
<i>Afterwards</i>	MULLEN	IX—	216
<i>Ah! I Have Sighed to Rest Me</i>	TROVATORE, IL	VIII—	256
<i>Ah! So Pure</i>	MARTHA	VIII—	142
<i>Ah! 'Tis a Dream</i>	LASSEN	IX—	187
Aïda (Verdi)			
<i>Heav'nly Aïda</i>	VERDI	VIII—	4
<i>Selected Melodies</i>	VERDI	V—	4
Air de Ballet	CHAMINADE	II—	21
A la Bien Aimée	SCHÜTT	II—	197
Album Leaf	KIRCHNER	II—	68
<i>Alice, Where Art Thou?</i>	ASCHER	IX—	134
<i>All Hail the Power of Jesus' Name</i>	HOLDEN	VII—	287
<i>All Hail the Victor</i>	MASANIELLO	VIII—	151
<i>All In a Garden Fair</i>	WATSON	IX—	126
<i>All People That On Earth Do Dwell</i>	BOURGEOIS	VII—	260
<i>All Through the Night</i>	WELSH MELODY	IX—	130
<i>Alma Mater O</i>	COLLEGE	X—	107
Alp Maid's Dream	LABITZKY	III—	251
Amaryllis	GHYS	III—	18
<i>America</i>	CAREY	X—	77
<i>American Cradle Song</i>	LULLABY	X—	204
American National Dance	TWO-STEP	VI—	262
American Patriotic Songs. <i>See Vol. X</i>			
<i>Amici</i>	COLLEGE	X—	141
<i>Am I Not Fondly Thine Own?</i>	GERMAN AIR	IX—	203
An Alexis	HUMMEL	I—	123
Andante Cantabile (Quartet)	TSCHAIKOWSKY	II—	236
Andante (Orfeo)	GLUCK, VON	I—	67
Andante Religioso	THOMÉ	VII—	12
Andante (Surprise Symphony)	HAYDN	I—	100
<i>Angel Gabriel</i>	STEWART	X—	249
<i>Angelina Baker</i>	FOSTER	X—	252
<i>Angels Meet Me at De Cross-Roads</i>	HAYS	X—	256
Angels' Serenade	BRAGA	VII—	6
<i>Angels' Serenade</i>	BRAGA	VII—	124
Angelus, The	MASSENET	VII—	30
Angelus Bells	DORN	VII—	20
Anitra's Dance (Peer Gynt)	GRIEG	II—	70

Song titles are in *italics*, piano solos in Roman type

	VOLUME	PAGE
<i>Annie Laurie</i>	SCOTT, LADY	IX—169
<i>Anvil Chorus</i>	TROVATORE, IL	VIII—260
Apache Dance (Valse Lente)	OFFENBACH	VI—142
Arabesque	KARGANOFF	II—100
Aragonaise (Le Cid)	MASSENET	II—130
<i>A-Roving</i>	COLLEGE	X—108
Artist Life (Waltzes)	STRAUSS	VI—101
Ase's Death (Peer Gynt)	GRIEG	II—73
Aubade Printanière	LACOMBE	II—108
Auber, D. F. E. See " <i>Fra Diavolo</i> " and " <i>Masaniello</i> "		
Audran, E. See " <i>The Mascot</i> " and " <i>Olivette</i> "		
<i>Auld Lang Syne</i>	BURNS	X—7
<i>Aura Lee</i>	COLLEGE	X—109
<i>Aus Der Jugendzeit</i>	RADICKE	X—69
Ave Maria	BACH-GOUNOD	VII—17
Ave Maria (Piano Duet)	BACH-GOUNOD	IV—190
<i>Ave Maria</i>	BACH-GOUNOD	VII—130
<i>Ave Maria (Adapted from "Cavalleria Rusticana")</i>	MASCAGNI	VII—148
Ave Maria	SCHUBERT	VII—28
Ave Verum	MOZART	VII—119
Awakening of the Lion	KONSTKI	III—22
<i>Away Down Souf</i>	FOSTER	X—253
<i>Baa, Baa, Black Sheep</i>	NURSERY	X—236
<i>Ba-Be-Bi-Bo-Bu</i>	COLLEGE	X—111
<i>Baby Bunting</i>	NURSERY	X—236
<i>Baby Bye, Here's a Fly</i>	MOLLOY	X—204
Bach, J. S.		
Bourrée	BACH	I—10
Choral	BACH	VII—61
Gavotte (Juvenile Arr.)	BACH	IV—4
Loure	BACH	I—6
Prelude in C	BACH	I—4
Bach-Gounod		
Ave Maria	BACH-GOUNOD	VII—17
<i>Ave Maria</i>	BACH-GOUNOD	VII—130
Ave Maria (Piano Duet)	BACH-GOUNOD	IV—190
Balfe, M. See " <i>Bohemian Girl</i> "		
<i>Ballade</i>	ZAMPA	VIII—286
Ballroom Whispers	GREGH	III—32
<i>Balm of Gilead</i>	BRYANT	X—250
Barber of Seville (Rossini)		
Selected Melodies	ROSSINI	V—10
<i>Barcarolle</i>	TALES OF HOFFMAN	VIII—240
Barcarolle (Piano Duet)	TALES OF HOFFMAN	IV—196
Barnby, J. See <i>Hymn Index Vol. VII</i>		
Bartered Bride (Smetana)		
<i>Now In Joy and Sorrow</i>	SMETANA	VIII—7
Selected Melodies	SMETANA	V—15

	VOLUME	PAGE
Bat, The (Strauss). See " <i>Die Fledermaus</i> "		
<i>Battle Cry of Freedom, The</i>	ROOT	X—104
<i>Battle Hymn of the Republic</i>	HOWE	X—105
<i>Battle of Waterloo</i>	ANDERSON	III—90
<i>Bavarian Yodle</i>	COLLEGE	X—110
<i>Beautiful Dreamer</i>	FOSTER	IX—214
<i>Beauty's Eyes</i>	TOSTI	IX—90
<i>Bedouin Love Song</i>	PINSUTI	IX—105
<i>Beer Waltz</i>	HEIDELBERG	X—115
Beethoven, L. Van		
<i>Adagio "Moonlight Sonata"</i>	BEETHOVEN	I—16
<i>Für Elise</i>	BEETHOVEN	I—13
<i>Glory of God In Nature</i>	BEETHOVEN	VII—57
<i>Minuet Op. 49, No. 2</i>	BEETHOVEN	I—19
<i>Prayer Op. 18, No. 1</i>	BEETHOVEN	VII—115
<i>Sonatina No. 1</i>	BEETHOVEN	IV—8
<i>Sonatina No. 2</i>	BEETHOVEN	IV—10
<i>Turkish March (Juvenile Arr.)</i>	BEETHOVEN	IV—6
<i>Before Jehovah's Awful Throne</i>	VENUA	VII—281
Beggar Student (Millocker)		
<i>Entrance Song</i>	MILLOCKER	VIII—20
<i>Selected Melodies</i>	MILLOCKER	V—20
Behr, Franz. See Vols. III and IV		
<i>Be Kind to the Loved Ones at Home</i>	WOODBURY	X—8
<i>Believe Me If All Those Endearing Young Charms</i>	MOORE	IX—222
Bellini, V. See " <i>Norma</i> " and " <i>Sonnambula</i> "		
Bells of Corneville, The. See " <i>Chimes of Normandy</i> "		
<i>Bells of Shandon</i>	MAHONY	X—33
<i>Bell Song</i>	FATINITZA	VIII—64
<i>Ben Bolt</i>	KNEAS	IX—212
<i>Berceuse (Jocelyn)</i>	GODARD	II—50
<i>Berceuse</i>	JOCELYN	VIII—114
<i>Berceuse</i>	KJERULF	I—120
<i>Berceuse</i>	SCHYTTÉ	II—204
<i>Better Land, The</i>	COWEN	VII—134
<i>Bid Me Good-Bye</i>	TOSTI	IX—220
<i>Billy Boy</i>	KINDERGARTEN	X—213
<i>Bingo</i>	COLLEGE	X—116
<i>Birdie, The</i>	KINDERGARTEN	X—213
Bishop, Sir Henry. See <i>Index Vol. X</i>		
Bizet, Georges. See " <i>Carmen</i> "		
<i>Blacksmith in the Woods</i>	MICHAELIS	III—174
<i>Blessed Saviour, Thee I Love</i>	DUFFIELD	VII—277
<i>Blest Be the Tie that Binds</i>	NAGEL	VII—286
<i>Blue Alsatian Mountains, The</i>	ADAMS	IX—186
<i>Blue Bells of Scotland, The</i>	SCOTCH AIR	IX—215
<i>Blue Juniata, The</i>	SULLIVAN, MRS.	IX—213
Boccaccio		
<i>Cooper's Song</i>	SUPPÉ	VIII—10
<i>Selected Melodies</i>	SUPPÉ	V—24
Boer National Song	TRANSVAAL	X—323

Bohemian Girl

<i>Heart Bowed Down</i>	BALFE	VIII—14
<i>I Dreamt I Dwelt in Marble Halls</i>	BALFE	VIII—16
Selected Melodies	BALFE	V—50
<i>Then You'll Remember Me</i>	BALFE	VIII—18
Bohemian National Dance	KRAKOWIAK	VI—266

Bohm, Carl. See Vols. III, IV, and IX

<i>Bohunkus</i>	COLLEGE	X—111
<i>Bold Fisherman, The</i>	HUNT	X—118
<i>Bonjour! Suzon</i>	THOMÉ	IX—99
<i>Bonnie Doon</i>	SCOTCH AIR	IX—174
<i>Bonnie Dundee</i>	SCOTCH	X—331
<i>Boola Song</i>	HIRSH	X—112
<i>Bourrée</i>	BACH	I—10
<i>Bourrée</i>	HANDEL	I—82

Brahms, Johannes

<i>Cradle Song</i>	LULLABY	X—205
Hungarian Dance No. 5	BRAHMS	II—8
Hungarian Dance No. 5	PIANO DUET	IV—182
Waltzes Op. 39 (Selected)	BRAHMS	II—12
<i>Bridal Chorus (Solo Arr.)</i>	LOHENGRIN	VIII—117
<i>Bridal March (Lohengrin)</i>	WAGNER	VII—34
<i>Bridal Song</i>	REINECKE	I—202
<i>Bridge, The</i>	CAREW, LADY	X—9
<i>Brightest and Best</i>	WEBBE	VII—276
<i>British Grenadiers, The</i>	NATIONAL	X—301
<i>Broken Ring, The</i>	GLUCK	IX—209
<i>Brother So Fine</i>	KINDERGARTEN	X—214
<i>Bull-Dog, The</i>	COLLEGE	X—113
<i>Butterfly, The</i>	LAVALLÉE	II—264
<i>But the Lord is Mindful (Transcription)</i>	MENDELSSOHN	VII—120
<i>But the Lord is Mindful (St. Paul)</i>	MENDELSSOHN	VII—140
<i>Buy a Broom</i>	KINDERGARTEN	X—216
<i>By the Sad Sea Waves</i>	BENEDICT	X—14

<i>Cabaletta</i>	LACK	II—104
<i>Cachucha, La</i>	SPANISH AIR	IX—154
<i>Call Me Back</i>	DENZA	IX—78
<i>Call Me Thine Own</i>	ECLAIR, L'	VIII—112
<i>Calvary</i>	RODNEY	VII—142
<i>Campbells Are Coming, The</i>	SCOTCH	X—308
<i>Camptown Races</i>	FOSTER	X—254
<i>Campus Echoes (Quadrille)</i>	HEWITT	VI—202
<i>Canadian National Song</i>	MUIR	X—300
<i>Canzonetta</i>	GODARD	II—252
<i>Canzonetta (Piano Duet)</i>	GODARD	IV—242
<i>Canzonetta</i>	HOLLAENDER	II—52
<i>Capriccio Op. 11, No. 5</i>	BENNETT	I—22
<i>Caprice (Alceste)</i>	GLUCK	I—62
<i>Captain Jinks</i>	COLLEGE	X—127

Carmen (Bizet)

<i>Habanera</i>	BIZET	VIII—23
Selected Melodies	BIZET	V—28
<i>Toreador Song</i>	BIZET	VIII—26

	VOLUME	PAGE
<i>Carmena</i>	WILSON	IX— 72
Carnival of Venice (Variations)	CZERNY	III— 38
<i>Carol, Carol, Christians</i>	COXE	VII—266
<i>Carry Me Back to Ole Virginny</i>	CHRISTY	X—255
<i>Carry Me Back to Tennessee</i>	PORTER	X—264
Cavalleria Rusticana (Mascagni)		
<i>Ave Maria (Adapted)</i>	MASCAGNI	VII—148
<i>Drinking Song</i>	MASCAGNI	VIII— 30
Selected Melodies	MASCAGNI	V— 34
<i>Siciliana</i>	MASCAGNI	VIII— 33
Cavatina	RAFF	I—186
Chaconne	DURAND	I— 52
<i>Chanson de Florian</i>	GODARD	IX— 88
Chanson Triste	TSCHAIKOWSKY	II—242
Chant sans Paroles	TSCHAIKOWSKY	II—244
Chant du Bivouac (Camp Song)	KETTERER	III— 47
Characteristic Piece	SINDING	II—212
Chaminade, Cecile		
Air de Ballet	CHAMINADE	II— 21
Flatterer, The	CHAMINADE	II— 26
Scarf Dance	CHAMINADE	II— 30
Charge of the Hussars	SPINDLER	III—143
Chatterbox	BEHR	III— 42
<i>Cheer, Boys, Cheer</i>	MACKAY	X—101
<i>Cherries Ripe</i>	KINDERGARTEN	X—214
Chevalier, Albert (Songs of)		
<i>Future Mrs. 'Awkins, The</i>	INGLE	IX—232
<i>Knocked 'Em in the Old Kent Road</i>	CHEVALIER	X—200
<i>My Old Dutch</i>	INGLE	IX—230
<i>Our Little Nipper</i>	CHEVALIER	X—210
<i>Children's Hosanna</i>	WEBB	VII—270
<i>Child's Dreamland</i>	KINDERGARTEN	X—218
<i>Chime Again, Beautiful Bells</i>	BISHOP, SIR HENRY	X— 23
Chimes of Normandy (Planquette)		
<i>Legend of the Bell</i>	PLANQUETTE	VIII— 36
Selected Melodies	PLANQUETTE	V— 40
<i>With Joy My Heart</i>	PLANQUETTE	VIII— 40
<i>Chinese Baby Song</i>	LULLABY	X—205
<i>Chinese Serenade</i>	FLIEGE	III— 60
<i>Ching-a-ling</i>	COLLEGE	X—130
Choral	BACH	VII— 61
Choral (Ein' Feste Burg)	LUTHER	VII— 27
Chopin, Frederick		
Funeral March	CHOPIN	VII— 48
Funeral March (Juvenile Arr.)	CHOPIN	IV— 19
<i>Maiden's Wish, The</i>	CHOPIN	IX— 94
Mazurka Op. 7, No. 1	CHOPIN	I— 40
Mazurka (Juvenile Arr.)	CHOPIN	IV— 20
Military Polonaise (Dance Arr.)	CHOPIN	VI—250
Nocturne Op. 9, No. 2	CHOPIN	I— 42
Nocturne Op. 55, No. 1	CHOPIN	I— 28
Prelude (Original C Minor)	CHOPIN	VII—114
Prelude Op. 28, No. 4	CHOPIN	I— 27
Prelude Op. 28, No. 6	CHOPIN	I— 32

Chopin, Frederick—Continued

Prelude Op. 28, No. 7	CHOPIN	I— 33
Prelude Op. 28, No. 7	PIANO DUET	IV—180
Waltz Op. 18	CHOPIN	I— 37
Waltz Op. 64, No. 1	CHOPIN	I— 34
<i>Christmas Chimes</i>	RICHARDS	VII—182
<i>Christmas Tree, The</i>	GADE	IV— 86
<i>Christmas Tree, The</i>	KINDERGARTEN	X—215
<i>Church's One Foundation, The</i>	WESLEY	VII—271

Cid, Le (Massenet)

Aragonaise	MASSENET	II—130
Prayer	MASSENET	VIII— 46
Selected Melodies	MASSENET	V— 46
<i>Cielo e Mar</i>	GIOCONDA, LA	VIII— 89
Cinquantaine, La	GABRIEL-MARIE	III— 52
Cinquantaine, La (Piano Duet)	GABRIEL-MARIE	IV—260
Ciribiribin (Waltzes)	PESTALOZZA	VI— 90

Claribel, Songs of. *See Indexes Vols. IX and X***Classic Piano Works.** *See Vol. I***Clementi, M.**

Sonatina Op. 36, No. 1	CLEMENTI	IV— 28
Sonatina Op. 36, No. 5	CLEMENTI	IV— 32
<i>Climb Up, Ye Chillun, Climb!</i>	KENT	X—258
Cloches du Monastère, Les	LEFEBURE-WÉLY	VII— 81
Clochette	MOLLOY	IX—136
Clock, The	KULLAK	IV— 25
Clog Dances (Irish, etc.)		VI—252-61
<i>Co-ca-che-lunk</i>	COLLEGE	X—119

College Songs. *See Vol. X*

<i>Columbia, God Preserve Thee Free!</i>	HAYDN	X— 78
<i>Come Back to Erin</i>	CLARIBEL	IX—210
<i>Come Brothers, Fill Your Glasses.</i>	COLLEGE	X—172
<i>Come, Holy Spirit, Heavenly Dove</i>	DYKES	VII—286
<i>Come Home, Father</i>	WORK	X— 15
<i>Comrades</i>	MCGLENNON	X—122
<i>Come, Thou Almighty King</i>	GIARDINI	VII—286
<i>Come, Thou Fount of Every Blessing</i>	WYETH	VII—283
<i>Come Where My Love Lies Dreaming</i>	FOSTER	IX—247
<i>Come Ye Disconsolate</i>	WEBBE	VII—275

Comic Operas, Selected Melodies from. *See Vol. V***Comic Operas, Songs from.** *See Vol. VIII***Comic Songs.** *See "College Song" List, Vol. X*

<i>Comin' Thro' the Rye</i>	SCOTCH AIR	IX—199
Con Amore	BEAUMONT	III— 27
Confidence	MENDELSSOHN	I—148
<i>Consider the Lilies</i>	TOPLIFF	VII—154
Consolation, No. 5	LISZT	I—140
Consolation	MENDELSSOHN	I—150
Consolation (Piano Duet)	MENDELSSOHN	IV—228
<i>Cooper's Song</i>	BOCCACCIO	VIII— 10
<i>Coppelia (Valse Lente)</i>	DELIBES	III— 14
Coquetterie	WACHS	III— 56
<i>Cornfield Medley</i>	COLLEGE	X—120

	VOLUME	PAGE
Cornflower (Waltzes)	COOTE	VI—182
Coronation March	MEYERBEER	VII— 38
Country Weddin', A (Barn Dance)	HEWITT	VI—212
<i>Cradle Hymn</i>	ROUSSEAU	VII—274
<i>Cradle Song</i>	BRAHMS	X—201
<i>Cradle Song</i>	FIELITZ	II—275
<i>Cradle Song</i>	HAUSER	I— 86
<i>Cradle Song</i>	WEBER	X—204
<i>Crambambuli</i>	COLLEGE	X—124
Creation, The		
Heavens Are Telling, The	HAYDN	VII— 54
With Verdure Clad	HAYDN	VII—112
<i>Crown Him With Many Crowns</i>	BRIDGES	VII—274
<i>Crow Song</i>	COLLEGE	X—125
Cui, C.		
Orientale (Piano Duet)		IV—288
<i>Cuckoo, The</i>	KINDERGARTEN	X—219
Cujus Animam	ROSSINI	VII— 43
<i>Cujus Animam</i>	ROSSINI	VII—162
<i>Curly Locks</i>	NURSERY	X—238
Czarine, La (Mazurka)	GANNE	III—160
 Daddy	BEHREN	X—216
Dance Music. See Vol. VI		
Dancing Doll	POLDINI	II—163
Dancing Spirits	BOHM	IV— 72
Danish National Dance	PEASANT DANCE	VI—268
<i>Danish National Hymn</i>	NATIONAL	X—299
Danse Napolitaine	SMITH	III—280
<i>Danube River, The</i>	AIDÉ	X—126
<i>Darby and Joan</i>	MOLLOY	IX—171
<i>Darling Nelly Gray</i>	HANBY	IX—206
Daughter of the Regiment (Donizetti)		
None Can Compare	DONIZETTI	VIII— 43
Selected Melodies	DONIZETTI	V— 60
<i>Days of Youth, The</i>	RADICKE	X— 69
Dead March (Saul)	HANDEL	VII— 69
<i>Dearest Mae</i>	CROSBY	X—263
<i>Dearest Spot of Earth, The</i>	WRIGHTON	X— 16
<i>Dear Evelina, Sweet Evelina</i>	COLLEGE	X—132
<i>Dear Heart</i>	MATTEI	IX— 67
Debussy, Claude		
Reverie	DEBUSSY	II— 40
De Koven, Reginald		
<i>Swing, The</i>	KINDERGARTEN	X—233
Delibes, L.		
Flower Dance	NAILA	III—164
Pizzicato	SYLVIA	III—242
Valse Lente	COPELLA	III— 14
Deutscher Tanz	DITTERSDORF	I— 44
<i>Dickory, Dickory, Dock</i>	NURSERY	X—236
<i>Ding, Dong, Bell</i>	NURSERY	X—237
<i>Dixie Land</i>	EMMET	X—261

Dixie (Two-Step)	NATIONAL.	X—262
Dixie Days (Cakewalk)	HEWITT	VI—198
Doll, The (Waltzes)	BAYER	VI—150
Donizetti, G. See " <i>Daughter of the Regiment</i> ," " <i>Elixir of Love</i> ," " <i>Favorita</i> ," " <i>Lucia di Lammermoor</i> ," " <i>Lucrezia Borgia</i> "		
Don Juan (Mozart)		
Minuet (Dance Arr.)	MOZART	VI—246
Minuet (Juvenile Arr.)	MOZART	IV—16
Selected Melodies	MOZART	V—55
<i>Donna é Mobile</i>	RIGOLETTO	VIII—210
Dorothy (Old English Dance)	SMITH	III—76
<i>Do They Miss Me At Home?</i>	GRANNIS	X—18
<i>Do They Think of Me At Home?</i>	GLOVER	X—19
Douglas	SCOTT, LADY	IX—207
<i>Dove, The (La Paloma)</i>	YRADIER	IX—8
Doxology	BOURGEOIS	VII—260
<i>Dream Faces</i>	HUTCHINSON	IX—241
<i>Dream Song</i>	ERMINIE	VIII—54
<i>Dream of Paradise, A</i>	GRAY	VII—168
<i>Drifting</i>	CLARIBEL	X—20
<i>Drinking Song</i>	CAVALLERIA RUSTICANA	VIII—30
<i>Drinking Song</i>	COLLEGE	X—131
<i>Drinking Song</i>	TRAVIATA, LA	VIII—253
<i>Drink to Me Only With Thine Eyes</i>	UNKNOWN	IX—153
Dudes March, The (Two-Step)	WAGNER	VI—126
<i>Du, Du Liegst Mir Im Herzen</i>	GERMAN SONG	IX—203
Durand, August		
Chaconne.	DURAND	I—52
Waltz Op. 83, No. 1	DURAND	I—46
<i>Dustman, The</i>	MOLLOY, J. L.	X—206
<i>Dutch Company, The</i>	COLLEGE	X—134
<i>Dutch Warbler</i>	WINNER	X—129
Dvořák, Anton		
Humoreske Op. 101, No. 7	DVOŘÁK	II—32
Humoreske Op. 101, No. 7	PIANO DUET	IV—292
Waltzes Op. 54, No. 1	DVOŘÁK	II—36
<i>Dying Poet, The</i>	GOTTSCALK	I—70
Dykes, J. B. See <i>Hymn List, Vol. VII</i>		
Eclair, L' (Halevy)		
<i>Call Me Thine Own</i>	HALEVY	VIII—112
Ein' Feste Burg Ist Unser Gott (Choral)	LUTHER	VII—27
Elegie	MASSNET	II—134
<i>Elegy</i>	MASSNET	IX—70
Elgar, Sir Edward		
Salut d'Amour	ELGAR	II—45
Elixir of Love		
<i>Furtive Tear, A</i>	DONIZETTI	VIII—48
<i>Ella Ree</i>	PORTER	X—264
<i>Embarrassment</i>	ABT	IX—42
English National Dance	SIR ROGER DE COVERLY	VI—263

	VOLUME	PAGE
Entr'acte Gavotte	GILLET	III—80
Entr'acte (Rosamunde)	SCHUBERT	I—227
Entrance Song	BEGGAR STUDENT	VIII—20
Entry of the Gladiators (March)	FUCIK	VI—114
Erminie		
<i>Dream Song</i>	JAKOBOWSKI	VIII—54
<i>Lullaby</i>	JAKOBOWSKI	VIII—51
Selected Melodies	JAKOBOWSKI	V—63
Ernani		
<i>Ernani, Fly With Me</i>	VERDI	VIII—57
Selected Melodies	VERDI	V—78
Esprit Française, L' (Polka)	WALDTEUFEL	VI—226
Estudiantina (Waltzes)	WALDTEUFEL	VI—69
Eton Boating Song	ETON SONG	X—140
Eugene Onégin		
Selected Melodies	TSCHAIKOWSKY	V—68
<i>Yes, I Love You</i>	TSCHAIKOWSKY	VIII—60
Evening Hymn	HATTON, J.	VII—249
Evening Prayer	HANSEL AND GRETEL	VIII—106
Evening Star	TANNHÄUSER	VIII—250
Ever of Thee	HALL, F.	IX—223
Every Flower	RIGOLETTO	VIII—207
Exhibition (Two-Step)	FAHRBACH	VI—32
Eye Hath Not Seen	GAUL	VII—192
<i>Faded Coat of Blue, The</i>	McNAUGHTON	X—80
<i>Fair, The</i>	GURLITT	IV—94
<i>Fairest Lord Jesus</i>	HAUPT	VII—281
<i>Fair Harvard</i>	COLLEGE	X—135
<i>Fairy Ring, The</i>	KINDERGARTEN	X—219
<i>Far Away</i>	BLISS	X—22
<i>Farewell Forever</i>	CONNELLY	IX—194
<i>Farewell Is a Lonely Sound (Good-Bye)</i>	ENGLEBRECHT	X—21
<i>Farewell My Lily Dear</i>	FOSTER	X—265
<i>Farewell, My Own</i>	PINAFORE	VIII—200
Fatinitza		
<i>Bell Song</i>	SUPPÉ	VIII—64
Selected Melodies	SUPPÉ	V—74
Faust		
<i>Lovely Flowers I Pray</i>	GOUNOD	VIII—68
<i>Petite Fantasia</i>	KRUG	IV—82
Selected Melodies	GOUNOD	V—81
<i>Soldier's Chorus</i>	GOUNOD	VIII—74
<i>When All Was Young</i>	GOUNOD	VIII—71
Favorita, La		
<i>Spirit So Fair</i>	DONIZETTI	VIII—82
<i>Fiddle and I</i>	GOODEVE	IX—82
<i>Fiddle-de-Dee</i>	NURSERY	X—237
<i>Fifth Nocturne</i>	LEYBACH	I—126
<i>First Heart Throbs (Gavotte)</i>	EILENBERG	VI—234
<i>First Kiss, The (Waltzes)</i>	LAMOTHE	VI—169
<i>First Love, The (Redowa)</i>	WALLERSTEIN	VI—232
<i>Five O'Clock in the Morning</i>	CLARIBEL	IX—167

		VOLUME	PAGE
Flatt'rer, The	CHAMINADE	II—	26
Flag of '76	MATTESON	X—	79
Flag of Our Union Forever, The	WALLACE	X—	82
Flag of the Free	WAGNER	X—	95
Fledermaus, Die			
<i>Noble Marquis!</i>	STRAUSS	VIII—	85
Selected Melodies	STRAUSS	V—	88
<i>Flee as a Bird</i>	DANA, MRS.	VII—	185
Flirtation (Waltzes)	STECK	VI—	94
<i>Floating Scow of Old Virginny</i>	CHRISTY	X—	255
<i>Florian's Song</i>	GODARD	IX—	88
Flotow, Friedrich Von. See " <i>Martha</i> " and " <i>Stradella</i> "			
Flower Song	LANGE	III—	66
<i>Flowers That Bloom in the Spring, The</i>	MIKADO	VIII—	184
<i>Flow Gently, Sweet Afton</i>	SCOTCH AIR	IX—	198
Flying Dutchman, The			
Selected Melodies	WAGNER	V—	96
<i>Follow Me, Full of Glee</i>	KINDERGARTEN	X—	220
Fontaine, La	BOHM	III—	4
Forest Roses	OESTEN	III—	194
<i>Forever and Forever</i>	TOSTI, F. P.	IX—	96
Forget-Me-Not (Intermezzo)	MACBETH	III—	94
<i>Forget-Me-Nots.</i>	LE VILLI	VIII—	276
<i>Forsaken</i>	KOSCHAT	X—	138
<i>Forty-nine Bottles</i>	COLLEGE	X—	133
<i>For You</i>	SMITH	IX—	200
Foster, Stephen C. See <i>Indexes of Vols. IX and X</i>			
Fra Diavolo			
<i>On Yonder Rock Reclining</i>	AUBER	VIII—	80
Selected Melodies	AUBER	V—	101
Fragrant Violet	SPINDLER	IV—	54
Freischütz, Der			
Prayer	WEBER	VII—	117
<i>Prayer</i>	WEBER	VIII—	88
Selected Melodies	WEBER	V—	92
French National Dance	GAVOTTE	VI—	265
<i>French National Hymn</i>	NATIONAL	X—	304
<i>From Greenland's Icy Mountains.</i>	MASON	VII—	276
<i>From Fair Provence</i>	TRAVIATA	VIII—	233
Funeral March	CHOPIN	VII—	48
Funeral March (Juvenile Arr.)	CHOPIN	IV—	19
Funeral March of a Marionette	GOUNOD	I—	76
<i>Funiculi, Funicula</i>	DENZA	X—	136
Für Elise	BEETHOVEN	I—	13
<i>Furtive Tear, A.</i>	ELIXIR OF LOVE	VIII—	48
<i>Future Mrs. 'Awkins, The</i>	INGLE	IX—	232
 <i>Gaily the Troubadour</i>	 BAYLY	 IX—	 195
Garden Song	LICHNER	III—	63
<i>Garibaldi War Hymn</i>	ITALIAN	X—	324
Gavotte (Juvenile Arr.)	BACH	IV—	4
Gavotte (Iphigenie)	GLUCK	I—	64
Gavotte	GOSSEC	I—	68

	VOLUME	PAGE
Gavotte	HILLER	I—117
Gavotte	LULLY	I—142
Gavotte	MARTINI	I—144
Gavotte Moderne	TOURS	II—232
General Grant's Grand March	MACK	IV—143
Geography Song	KINDERGARTEN	X—221
Georgie Porgie	NURSERY	X—237
German National Dance	WALTZ	VI—264
German National Song	WILHELM	X—311
German Patrol	EILENBERG	III—120
German Song Op. 39	TSCHAIKOWSKY	IV—57
German Waltzes (Juvenile Arr.)	SCHUBERT	IV—14
Gideon's Band	SOUTHERN	X—266
Gioconda, La		
<i>Romance</i>	PONCHIELLI	VIII—89
Selected Melodies	PONCHIELLI	V—106
Gipsy Baron, The		
<i>O So Full of Cheer</i>	STRAUSS	VIII—92
Selected Melodies	STRAUSS	V—112
Gipsy Encampment	BEHR	IV—134
Gipsy Serenade	BEHR	IV—88
Gipsy, The (Mazurka)	GANNE	VI—220
Gipsy Dance	BEHR	III—99
Gipsy Rondo	HAYDN	I—88
<i>Girl I Left Behind Me, The</i>	LOVER	IX—173
<i>Girls and Boys Come Out to Play.</i>	KINDERGARTEN	X—217
Giroflé-Girofla		
Selected Melodies	LECOQC	V—116
<i>Turn Not Away</i>	LECOQC	VIII—96
Gitana, La (Waltzes)	BUCALOSSI	VI—186
Glorious Fourth, The	UNKNOWN	X—83
Glorious Things of Thee Are Spoken	HAYDN	VII—273
Glory of God in Nature, The	BETHOVEN	VII—57
Glory to Thee, My God	HATTON	VII—249
Gluck, C. W. Von		
Andante (Orfeo)	GLUCK	I—67
Caprice (Alceste)	GLUCK	I—62
Gavotte (Iphigenie)	GLUCK	I—64
<i>I Have Lost My Eurydice</i>	ORFEO	VIII—190
Selected Melodies	ORFEO	V—219
Gobble Song	MASCOT	VIII—175
Godard, Benjamin		
Berceuse	JOCELYN	II—50
<i>Berceuse</i>	JOCELYN	VIII—114
Canzonetta	GODARD	II—252
Canzonetta	PIANO DUET	IV—242
<i>Florian's Song</i>	GODARD	IX—88
Mazurka Op. 54, No. 2	GODARD	II—60
God is Love	CONKEY	VII—282
Go Down, Moses	COLLEGE	X—144
God Save the King!	ENGLISH	X—303
Gold and Silver (Waltzes)	LEHAR	VI—12
Golden Rule	KINDERGARTEN	X—221
Gondolier (Waltzes)	ROEDER	VI—28

Song titles are in *Italics*, piano solos in Roman type

		VOLUME	PAGE
<i>Gondolier Waltz (Vocal Arr.)</i>	ROEDER	IX—	11
<i>Good-Bye (Farewell Is a Lonely Sound)</i>	ENGLEBRECHT	X—	21
<i>Good-Bye</i>	TOSTI	IX—	14
<i>Good-bye, My Lover, Good-bye!</i>	ALLEN	X—	142
<i>Good-bye, Sweetheart, Good-bye</i>	HATTON	IX—	202
<i>Good-Day, Susanne</i>	THOMÉ	IX—	99
<i>Good Night</i>	LOESCHORN	IV—	108
<i>Good-Night, Ladies!</i>	COLLEGE	X—	144
<i>Good Rhein Wine</i>	COLLEGE	X—	192
<i>Goosey, Goosey, Gander</i>	NURSERY	X—	238
<i>Go to Sleep, Lena Darling</i>	EMMET	X—	138
Gounod, Charles			
Funeral March of a Marionette	GOUNOD	I—	76
March Pontificale	GOUNOD	VII—	86
<i>Sing, Smile, Slumber!</i>	GOUNOD	IX—	19
Slumber Song	GOUNOD	I—	80
<i>There is a Green Hill Far Away</i>	GOUNOD	VII—	238
<i>See also "Faust" and "Romeo and Juliet"</i>			
<i>Gracious Spirit, Love Divine</i>	PLEVEL	VII—	258
Grand Duchess, The			
Regimental Song	OFFENBACH	VIII—	100
Selected Melodies	OFFENBACH	V—	126
<i>Grandfather's Clock</i>	WORK	X—	24
Grand Operas, Selected Melodies from. <i>See Vol. V</i>			
Grand Operas, Songs from. <i>See Vol. VIII</i>			
Grave et Cantabile	HAYDN	VII—	122
Grieg, Edward			
Anitra's Dance (Peer Gynt)	GRIEG	II—	70
Ase's Death (Peer Gynt)	GRIEG	II—	73
<i>I Love Thee</i>	GRIEG	IX—	64
Norwegian Dance	GRIEG	II—	76
Spring Dance	GRIEG	II—	56
<i>Grinding</i>	COLLEGE	X—	193
<i>Guess?</i>	KINDERGARTEN	X—	222
<i>Gum-Tree Canoe</i>	SOUTHERN	X—	195
<i>Gwine to Run All Night</i>	FOSTER	X—	254
<i>Habanera</i>	CARMEN	VIII—	23
<i>Habanera</i>	CHABRIER	II—	16
<i>Hail, Columbia</i>	FAYLES	X—	84
Hallelujah Chorus	HANDEL	VII—	50
Handel, G. F.			
Bourrée	HANDEL	I—	82
Dead March	SAUL	VII—	69
Hallelujah Chorus	MESSIAH	VII—	50
Harmonious Blacksmith, The (Juvenile Arr.)	HANDEL	IV—	5
<i>Joy to the World</i>	HANDEL	VII—	261
Largo	HANDEL	VII—	46
Largo	PIANO DUET	IV—	300
<i>Largo (Vocal Arr.)</i>	HANDEL	VII—	180
<i>'Mid Lures, 'Mid Pleasures</i>	RINALDO	VIII—	230
Sarabande	HANDEL	I—	84
<i>See the Conquering Hero Comes</i>	HANDEL	VII—	111

Hansel and Gretel

VOLUME PAGE

<i>Evening Prayer</i>	HUMPERDINCK	VIII—106
<i>Little Man, The</i>	HUMPERDINCK	VIII—110
<i>Selected Melodies</i>	HUMPERDINCK	V—130
<i>Susie, Tell Me, Dear</i>	HUMPERDINCK	VIII—108
<i>Happy Are We To-night</i>	PIKE	X—145
<i>Happy Farmer, The (Juvenile Arr.)</i>	SCHUMANN	IV—24
<i>Hard Times Come Again No More</i>	FOSTER	X—267
<i>Hark! Hark! My Soul</i>	DYKES	VII—243
<i>Hark! Hark! The Dogs Do Bark</i>	NURSERY	X—240
<i>Hark! Hark! The Lark</i>	SCHUBERT	IX—122
<i>Hark! I Hear a Voice</i>	COLLEGE	X—146
<i>Hark! the Herald Angels Sing</i>	MENDELSSOHN	VII—272
<i>Harmonious Blacksmith, The (Juvenile Arr.)</i>	HANDEL	IV—5
<i>Harp That Once Through Tara's Halls, The</i>	IRISH	X—322

Haydn, Joseph

<i>Andante (Surprise Symphony)</i>	HAYDN	I—100
<i>Gipsy Rondo</i>	HAYDN	I—88
<i>Glorious Things of Thee Are Spoken</i>	HAYDN	VII—273
<i>Grave et Cantabile</i>	HAYDN	VII—122
<i>Heavens Are Telling, The</i>	CREATION	VII—54
<i>Minuet (Symphony in D)</i>	HAYDN	I—98
<i>Serenade</i>	HAYDN	I—95
<i>With Verdure Clad</i>	HAYDN	VII—112
<i>Hazel Dell, The</i>	ROOT	IX—204
<i>Heart Bowed Down</i>	BOHEMIAN GIRL	VIII—14
<i>Heartsease (Gavotte)</i>	ALBERTI	III—273
<i>Heather Rose</i>	LANGE	IV—46
<i>Heaven is My Home</i>	SULLIVAN	VII—270
<i>Heav'nly Aida</i>	AIDA	VIII—4
<i>Heaven or Sea</i>	GIOCONDA, LA	VIII—89
<i>Heavens Are Telling, The</i>	HAYDN	VII—54
<i>Heidenröslein</i>	WERNER	IX—139
<i>Her Bright Smile Haunts Me Still</i>	WRIGHTON	IX—172
<i>Here's to the Maiden</i>	COLLEGE	X—173
<i>Hexantanz</i>	MACDOWELL	II—118
<i>Hey, Diddle, Diddle</i>	NURSERY	X—239
<i>Hi-le, Hi-lo</i>	COLLEGE	X—172
<i>Highland Fling (Scotch)</i>		VI—255
<i>Hoch Hapsburg (March)</i>	KRAL	VI—174
<i>Holland's National Hymn</i>	NATIONAL	X—312

Holy City, The

<i>Eye Hath Not Seen</i>	GAUL	VII—192
<i>No Shadows Yonder</i>	GAUL	VII—212
<i>Holy! Holy! Holy!</i>	DYKES	VII—269
<i>Holy Night! Peaceful Night!</i>	GRUBER	VII—264
<i>Home Again</i>	PIKE	X—28
<i>Home, Home, Can I Forget Thee?</i>	GERMAN AIR	X—27

Home Songs. See Vol. X

<i>Home, Sweet Home</i>	BISHOP	X—126
<i>Home to Our Mountains</i>	TROVATORE, IL	VIII—266
<i>Homeward Bound</i>	HARRINGTON	VII—284
<i>Hoop de Dooden Do</i>	NISH	X—257
<i>Hornpipe Polka, The (Polka)</i>	SMITH	VI—223

		VOLUME	PAGE
Hornpipes (Irish, etc.)		VI	252-61
<i>Hosanna</i>	GRANIER	VII	174
<i>Hot Cross Buns</i>	NURSERY	X	239
<i>Hours That Were</i>	WADE	X	29
<i>How Can I Leave Thee!</i>	GERMAN SONG	IX	205
<i>How Firm a Foundation</i>	KEENE	VII	268
<i>How Gentle God's Commands</i>	NAGELI	VII	279
Huguenots, The			
Selected Melodies	MEYERBEER	V	121
Humoreske Op. 101, No. 7	DVOŘÁK	II	32
Humoreske Op. 101, No. 7 (Piano Duet)	DVOŘÁK	IV	292
Humorous Love Songs. See <i>Index Vol. IX</i>			
Humperdinck, E. See " <i>Hansel and Gretel</i> "			
<i>Humpty Dumpty</i>	NURSERY	X	240
Hungarian Dance No. 5	BRAHMS	II	8
Hungarian Dance No. 5 (Piano Duet)	BRAHMS	IV	182
Hungarian National Dance	CZARDAS	VI	267
<i>Hungarian National Hymn</i>	ERKEL	X	313
Hunting Scene	BUCALOSSI	III	246
Hunting Song	GURLITT	IV	118
Huntsmen's Chorus (Juvenile Arr.)	WEBER	IV	138
<i>Hush, My Babe</i>	ROUSSEAU	X	206
Hymns. See <i>Vol. VII</i>			
Hymnus	FIELITZ	VII	90
<i>I Am Alone.</i>	MANON	VIII	148
<i>I Cannot Sing the Old Songs</i>	CLARIBEL	X	31
<i>Ich Liebe Dich</i>	GRIEG	IX	64
<i>I Dreamt I Dwelt in Marble Halls</i>	BOHEMIAN GIRL	VIII	16
Idyl Op. 28, No. 1	MACDOWELL	II	127
If I Were King			
Selected Melodies	ADAM	V	136
<i>If Love Were What the Rose Is</i>	PINSUTI	IX	132
<i>I Had a Little Doggy</i>	NURSERY	X	243
<i>I Have Lost My Eurydice</i>	ORFEO	VIII	190
<i>I'll Love You True</i>	MERRY WIDOW	VIII	164
<i>I Love Little Pussy</i>	NURSERY	X	238
<i>I Love My Love</i>	PINSUTI	IX	124
<i>I Love Thee</i>	GRIEG	IX	64
<i>I'm a Pilgrim</i>	DANA, MRS.	VII	265
<i>I'm Called Little Buttercup</i>	PINAFORE	VIII	194
<i>In Cellar Cool</i>	FISCHER	X	147
Incognito			
<i>Little Fisherm maiden, The</i>	WALDMANN	VIII	103
<i>I Need Thee Every Hour</i>	LOWRY	VII	257
Inflammatius	ROSSINI	VII	58
<i>In Happy Moments Day by Day</i>	MARITANA	VIII	132
<i>In Heavenly Love Abiding</i>	MENDELSSOHN	VII	264
<i>In Old Madrid</i>	TROTÈRE	IX	61
<i>In Old Madrid (Bolero)</i>	TROTÈRE	VI	244
<i>In Old Madrid (Waltzes)</i>	MEISSLER	VI	106
<i>In Our Little Bark We Glide</i>	COLLEGE	X	179
<i>In Rank and File</i>	LANGE	IV	43

	VOLUME	PAGE
<i>Integer Vitae</i>	COLLEGE	X—149
Intermezzo Russe	FRANKE	III—10
Intermezzo Russe (Piano Duet)	FRANKE	IV—222
<i>In the Gloaming</i>	HARRISON	IX—171
In the Soudan (Oriental)	SEBEK	III—71
<i>In the Sweet By and By</i>	WEBSTER	VII—278
Invitation to the Dance	WEBER	I—241
<i>I Remember, I Remember</i>	BLOCKLEY	X—75
Irish National Dance	JIG	VI—264
<i>Irish National Song</i>	NATIONAL	X—317
<i>Isle of Beauty</i>	BAYLY	X—32
Italian National Dance	PEASANT	VI—271
<i>Italian National Song</i>	NATIONAL	X—324
Italian Song Op. 39	TSCHAIKOWSKY	IV—81
<i>It Came Upon the Midnight Clear</i>	WILLIS	VII—267
<i>It is Better to Laugh</i>	LUCREZIA BORGIA	VIII—129
<i>It's a Way We Have at Old Harvard</i>	COLLEGE	X—148
<i>It Was Not Thus to Be</i>	TRUMPETER OF SACKINGEN	VIII—270
<i>I've Lost My Doggy</i>	COLLEGE	X—177
<i>I've Something Sweet to Tell You</i>	FANING	IX—176
<i>I Would Linger</i>	ROMEO AND JULIET	VIII—218
<i>I Would That My Love</i>	MENDELSSOHN	IX—148
<i>Jack and Jill</i>	NURSERY	X—240
<i>Jack Spratt</i>	NURSERY	X—241
<i>Jerusalem</i>	PARKER	VII—186
<i>Jerusalem the Golden</i>	EWING	VII—263
<i>Jesus Christ is Risen To-day</i>	WORGAN	VII—288
<i>Jesus Lives!</i>	GAUNTLETT	VII—256
<i>Jesus, Lover of My Soul</i>	MARSH	VII—262
<i>Jesus! The Very Thought of Thee</i>	DYKES	VII—279
<i>Jigs (Irish, etc.)</i>		VI—252-61
<i>Jim Along Josey</i>	SOUTHERN	X—268
<i>Jingle, Bells!</i>	COLLEGE	X—150
<i>John Anderson, My Jo</i>	REID	IX—197
<i>John Brown's Body</i>	STEFFE	X—103
<i>Jolly Brothers (Galop)</i>	BUDIK	VI—241
<i>Jolly Fellows (Waltzes)</i>	VOLLSTEDT	VI—154
<i>Jolly Huntsman</i>	MERKEL	IV—62
<i>Jordan Is a Hard Road to Travel</i>	EMMET	X—269
<i>Joyous Life</i>	SPINDLER	I—250
<i>Joy to the World</i>	HANDEL	VII—261
<i>Juanita</i>	COLLEGE	X—152
<i>Just As I Am</i>	BRADBURY	VII—278
<i>Just Before the Battle, Mother</i>	ROOT	X—100
Juvenile Piano Pieces. See Vol. IV		
<i>Katey's Letter</i>	DUFFERIN, LADY	IX—192
<i>Kathleen Aroon</i>	ABT	IX—193
<i>Kathleen Mavourneen</i>	CROUCH	IX—190
<i>Keel Row, The</i>	ENGLISH AIR	IX—163
<i>Kemo, Kimo</i>	SOUTHERN	X—288
<i>Kerry Dance, The</i>	MOLLOY	IX—250
<i>Killarney</i>	BALFE	X—318

Kindergarten Songs. *See Vol. X*

<i>Kingdom Coming</i>	WORK	X—272
<i>Knocked 'Em in the Old Kent Road</i>	INGLE	X—200
<i>Know'st Thou the Land?</i>	MIGNON	VIII—178
<i>Kol Nidrei</i>	HEBREW MELODY	VII—62
<i>Kutschke (Polka)</i>	STASNY	VI—216

<i>Landlord, Fill the Flowing Bowl</i>	COLLEGE	X—146
--	-------------------	-------

Lange, Gustav. *See Indexes Vols. III and IV*

<i>Landboard Watch</i>	WILLIAMS	X—34
<i>Larghetto (Juvenile Arr.)</i>	MOZART	IV—18
<i>Largo</i>	HANDEL	VII—46
<i>Largo (Piano Duet)</i>	HANDEL	IV—300
<i>Largo (Vocal Arr.)</i>	HANDEL	VII—180
<i>Last Dream of the Virgin</i>	MASSENET	VII—66
<i>Last Hope, The</i>	GOTTSCHALK	VII—74
<i>Last Night</i>	KJERULF	IX—162
<i>Last Rose of Summer, The</i>	MARTHA	VIII—146
<i>Lauriger Horatius</i>	COLLEGE	X—152
<i>Lauterbach Song</i>	COLLEGE	X—151
<i>Lazy Mary</i>	KINDERGARTEN	X—220
<i>Lead, Kindly Light</i>	DYKES	VII—260
<i>Legend of the Bell</i>	CHIMES OF NORMANDY	VIII—36

Lehar, Franz. *See Indexes Vols. V, VI, and VIII***Leoncavallo, R.** *See "Zaza"*

<i>Let Me Like a Soldier Fall</i>	MARITANA	VIII—134
<i>Life Let Us Cherish</i>	KINDERGARTEN	X—222

Light Piano Pieces. *See Vol. III*

<i>L'Ingenue (Gavotte)</i>	ARDITI	III—180
<i>Listen to the Mocking Bird</i>	HAWTHORNE	IX—254

Liszt, Franz

<i>Consolation No. 5</i>	LISZT	I—140
<i>Maiden's Wish</i>	LISZT	I—133
<i>Little Annie Rooney</i>	NOLAN	IX—188
<i>Little Bo-Peep</i>	NURSERY	X—241
<i>Little Boy Blue</i>	NURSERY	X—241
<i>Little Brown Jug</i>	EASTBURN	X—155
<i>Little Ferryman, The</i>	LANGE	IV—50
<i>Little Fisherm maiden</i>	INCognito	VIII—103
<i>Little Jack Horner</i>	NURSERY	X—242
<i>Little Maggie May</i>	BLAMPHIN	IX—184
<i>Little Man, The</i>	HANSEL AND GRETEL	VIII—110
<i>Little Miss Muffit</i>	NURSERY	X—242
<i>Little More Cider, A</i>	COLLEGE	X—154
<i>Little Romance (Juvenile Arr.)</i>	SCHUMANN	IV—23
<i>Little Things</i>	KINDERGARTEN	X—224
<i>Little Tin Soldier, The</i>	MOLLOY	X—208
<i>Little Tommy Tucker</i>	NURSERY	X—243
<i>Little Tyrolean Maid</i>	OESTEN	IV—115
<i>Lizette</i>	KUCKEN	X—190
<i>Loch Lomond</i>	SCOTCH AIR	IX—158

Lohengrin

<i>Bridal Chorus (Solo Arr.)</i>	WAGNER	VIII—117
Bridal March	WAGNER	VII—34
Selected Melodies	WAGNER	V—146
<i>Swan Song</i>	WAGNER	VIII—120
Loin du Bal	GILLET	III—184

Lombardi, I.

<i>So Charming Her Voice</i>	VERDI	VIII—126
London Bridge	KINDERGARTEN	X—225
<i>Lone Fishball, The</i>	COLLEGE	X—153
Longing for Home	JUNGMANN	III—188
<i>Long, Long Ago</i>	BAYLY	IX—159
<i>Looby Loo</i>	KINDERGARTEN	X—223
<i>Lord's Prayer, The</i>	KOERNER	VII—159
<i>Loreley, The</i>	SILCHER	IX—155
Lorraine (Two-Step)	GANNE	VI—48
Lost Chord (Transcription)	SULLIVAN	VII—70
<i>Lost Chord, The</i>	SULLIVAN	VII—196
Loure	BACH	I—6
<i>Love, I Will Love You Ever</i>	BUCALOSSI	IX—226
<i>Lovely Flowers, I Pray</i>	FAUST	VIII—68
<i>Lovely May</i>	KINDERGARTEN	X—223
<i>Lovely Night</i>	TALES OF HOFFMAN	VIII—240

Lover, Samuel. *See Indexes Vols. IX and X*

Love's Dream After the Ball	CZIBULKA	III—130
Love's Dream After the Ball (Piano Duet)	CZIBULKA	IV—252
Love's Dreamland (Waltzes)	ROEDER	VI—134
<i>Love's Golden Dream</i>	LENNOX	IX—182
<i>Love's Old Sweet Song</i>	MOLLOY	IX—6
Love Song	HENSELT	I—110
<i>Love's Ritornella</i>	COOKE	IX—185
<i>Love's the Tune</i>	WALTZ DREAM	VIII—284
<i>Low Back'd Car, The</i>	LOVER	IX—138

Lucia di Lammermoor

Selected Melodies	DONIZETTI	V—156
<i>Sextette (Solo Arr.)</i>	DONIZETTI	VIII—122

Lucrezia Borgia

<i>It Is Better to Laugh Than Be Sighing</i>	DONIZETTI	VIII—129
<i>Lucy Long</i>	SOUTHERN	X—259
<i>Lullaby</i>	ERMINIE	VIII—51
<i>Lullaby</i>	ILJNSKY	II—54

Lullabys and Songs to Children. *See Vol. X***MacDowell, Edward**

Idyl Op. 28, No. 1	MACDOWELL	II—127
Witches' Dance (Hexantanz)	MACDOWELL	II—118

Magic Flute, The

March of the Priests	MOZART	VII—36
Selected Melodies	MOZART	V—152
Magic Love (Ballet)	LASSEN	II—113
<i>Magnet and the Churn</i>	PATIENCE	VIII—181
Maiden's Prayer, The	BADARCEVSKA	III—86
<i>Maiden's Wish, The</i>	CHOPIN	IX—94

Maiden's Wish	LISZT	I—133
<i>Maid of Athens</i>	ALLEN	IX—178
<i>Maid of the Mill, The</i>	ADAMS	IX—180
Mandolinata	PALADILHE	III—238
<i>Mandolinata</i>	PALADILHE	IX—102
Manon		
<i>I Am Alone</i>	MASSENET	VIII—148
Selected Melodies	MASSENET	V—166
<i>Maple Leaf Forever, The</i>	MUIR	X—300
March from "Norma" (Juvenile Arr.)	BELLINI	IV—92
March in C	RUMMEL	IV—100
Marche Militaire	SCHUBERT	I—224
<i>Marching Through Georgia</i>	WORK	X—86
March of the Little Pierrots (Two-Step)	BOSC	VI—4
March of the Priests	MOZART	VII—36
March Pontificale	GOUNOD	VII—86
Maritana		
<i>In Happy Moments Day by Day</i>	WALLACE	VIII—132
<i>Let Me Like a Soldier Fall</i>	WALLACE	VIII—134
<i>Scenes That Are Brightest</i>	WALLACE	VIII—136
Selected Melodies	WALLACE	V—170
Marriage of Figaro		
<i>You Who Know Love's Power</i>	MOZART	VIII—138
Selected Melodies	MOZART	V—161
<i>Marseillaise, The</i>	LISLE	X—304
Martha		
<i>Ah! So Pure</i>	FLOTOW	VIII—142
<i>Last Rose of Summer, The</i>	FLOTOW	VIII—146
Petite Fantasia	KRUG	IV—58
Selected Melodies	FLOTOW	V—174
<i>Mary and John</i>	STOLL	IX—238
<i>Mary Had a Little Lamb</i>	COLLEGE	X—156
<i>Mary Had a Little Lamb</i>	NURSERY	X—243
<i>Maryland! My Maryland!</i>	SOUTHERN	X—274
<i>Mary of Argyle</i>	NELSON	IX—170
Masaniello		
<i>All Hail the Victor!</i>	AUBER	VIII—151
Selected Melodies	AUBER	V—179
Mascagni, Pietro. See "Cavalleria Rusticana"		
Mascot, The		
<i>Gobble Song</i>	AUDRAN	VIII—175
Selected Melodies	AUDRAN	V—184
Mason, Lowell. See <i>Hymn Index Vol. VII</i>		
<i>Massa's in de Cold, Cold Ground</i>	FOSTER	X—275
Massenet, Jules		
Angelus, The	MASSENET	VII—30
Aragonaise	LE CID	II—130
Cid, Le (Selected Melodies)	MASSENET	V—46
Elegie	MASSENET	II—134
<i>Elegy</i>	MASSENET	IX—70
<i>I Am Alone</i>	MANON	VIII—148
Last Dream of the Virgin, The	MASSENET	VII—66

Massenet, Jules—Continued

Manon (Selected Melodies)	MASSENET	V—166
<i>Prayer</i>	LE CID	VIII—46

Mastersingers, The

<i>Prize Song</i>	WAGNER	VIII—154
Selected Melodies	WAGNER	V—206
Matineé, La (Juvenile Arr.)	DUSSEK	IV—37
<i>May Song</i>	KINDERGARTEN	X—225
Mazurka Op. 7, No. 1	CHOPIN	I—40
Mazurka (Juvenile Arr.)	CHOPIN	IV—20
Mazurka Op. 54, No. 2	GODARD	II—60
Mazurka	MEYER-HELMUND	II—144
Mazurka Op. 10, No. 3	MOSZKOWSKI	II—142
Mazurka Op. 21	SAINT-SAËNS	II—176
<i>McSorley's Twins</i>	PHILLIPS	X—162
Meditation	LESCHETIZKY	II—116
<i>Meerschbaum Pipe</i>	COLLEGE	X—157
Melodie	PADEREWSKI	II—149
Melody in F	RUBINSTEIN	I—204
Melody in F (Piano Duet)	RUBINSTEIN	IV—212
<i>Melody in F (Vocal Arr.)</i>	RUBINSTEIN	IX—38
Melody Op. 68 (Juvenile Arr.)	SCHUMANN	IV—21
<i>Menagerie</i>	COLLEGE	X—164
<i>Men of Harlech</i>	WELSH	X—334
<i>Mermaid, The</i>	COLLEGE	X—164

Mendelssohn, F.

<i>But the Lord is Mindful</i>	ST. PAUL	VII—140
But the Lord is Mindful	ST. PAUL	VII—120
Confidence	MENDELSSOHN	I—148
Consolation	MENDELSSOHN	I—150
Consolation (Piano Duet)	MENDELSSOHN	IV—228
<i>Hark! The Herald Angels Sing</i>	MENDELSSOHN	VII—272
<i>In Heavenly Love Abiding</i>	MENDELSSOHN	VII—264
<i>I Would That My Love</i>	MENDELSSOHN	IX—148
<i>O Rest in the Lord</i>	ELIJAH	VII—215
Spinning Song	MENDELSSOHN	I—151
Spring Song	MENDELSSOHN	I—156
Spring Song (Juvenile Arr.)	MENDELSSOHN	IV—26
War March of the Priests	ATHALIE	VII—106
Wedding March	MENDELSSOHN	I—160
Wedding March (Piano Duet)	MENDELSSOHN	IV—274

Merry Countess. See "Fledermaus, Die"**Merry Widow, The**

<i>I'll Love You True</i>	LEHAR	VIII—164
Selected Melodies	LEHAR	V—192
<i>Silly Horseman, The</i>	LEHAR	VIII—172
<i>Study of Woman, The</i>	LEHAR	VIII—168
<i>Vilia Song</i>	LEHAR	VIII—160
Waltzes	LEHAR	VI—117

Messiah, The

Hallelujah Chorus	HANDEL	VII—50
Mexican Serenade	LANGEY	III—146

Meyerbeer, G. See "Huguenots" and "Prophète"

<i>Michael Roy</i>	COLLEGE	X—167
--------------------	---------	-------

		VOLUME	PAGE
'Mid Lures, 'Mid Pleasures	RINALDO	VIII—	230
Midshipmite, The	ADAMS	X—	160
Mighty Fortress is Our God, A	LUTHER	VII—	259
Mignon			
<i>Know'st Thou the Land?</i>	THOMAS	VIII—	178
<i>Selected Melodies</i>	THOMAS	V—	203
Mignonette.	BEHR	IV—	76
Mikado, The			
<i>Flowers That Bloom in the Spring, The</i>	SULLIVAN	VIII—	184
<i>Selected Melodies</i>	SULLIVAN	V—	188
<i>Tit Willow</i>	SULLIVAN	VIII—	186
Military Polonaise (Dance Arr.)	CHOPIN	VI—	250
Mill, The	JENSEN	II—	88
Mill, The	KINDERGARTEN	X—	226
Minstrel Boy, The	IRISH	X—	315
Minuet	PADEREWSKI	II—	152
Minuet Op. 49, No. 2	BEETHOVEN	I—	19
Minuet	BOCCHERINI	I—	24
Minuet (Symphony in D)	HAYDN	I—	98
Minuet	MOZART	I—	165
<i>Mission of the Rose, The</i>	COWEN	IX—	56
<i>Mistress Mary, Quite Contrary</i>	NURSERY	X—	242
Modern Piano Compositions. See Vol. II			
Molloy, J. L. See Indexes Vols. IX and X			
Moment Musical	SCHARWENKA	II—	189
Moment Musical	SCHUBERT	I—	222
<i>Mona</i>	ADAMS	IX—	52
Monastery Bells	LEFEBURE-WÉLY	VII—	81
Monte Cristo (Waltzes)	KOTLAR	VI—	24
Moore, Thomas. See Indexes Vols. IX and X			
Morning Prayer	STREABBOG	IV—	102
Moszkowski, M.			
Mazurka Op. 10, No. 3	MOSZKOWSKI	II—	142
Serenata	MOSZKOWSKI	II—	140
Serenata (Piano Duet)	MOSZKOWSKI	IV—	230
Spanish Dance Op. 12, No. 2	MOSZKOWSKI	II—	136
Spanish Dance Op. 12, No. 1 (Piano Duet)	MOSZKOWSKI	IV—	268
Mountain Belle (Schottische)	KINKEL	IV—	140
Mozart, W. A.			
Ave Verum	MOZART	VII—	119
Larghetto (Juvenile Arr.)	MOZART	IV—	18
March of the Priests	MOZART	VII—	36
Minuet (Divertimento)	MOZART	I—	165
Minuet (Don Juan)	MOZART	VI—	246
Minuet, "Don Juan" (Juvenile Arr.)	MOZART	IV—	16
Sonata in C	MOZART	I—	172
Turkish March	MOZART	I—	168
<i>See also "Don Juan," "Magic Flute," "Marriage of Figaro"</i>			
<i>Mulberry Bush, The</i>	KINDERGARTEN	X—	224
Murmuring Zephyrs	JENSEN	II—	94
<i>Mush, Mush</i>	COLLEGE	X—	166
<i>Musical Alphabet</i>	KINDERGARTEN	X—	226
<i>My Ain Fireside</i>	SCOTCH AIR	X—	38

	VOLUME	PAGE
<i>My Bonnie</i>	COLLEGE	X—159
<i>My Dream (Waltzes)</i>	WALDTEUFEL	VI—145
<i>My Faith Looks Up to Thee</i>	MASON	VII—272
<i>My Heart at Thy Sweet Voice</i>	SAMSON AND DELILAH	VIII—226
<i>My Last Cigar</i>	COLLEGE	X—168
<i>My Lodging is On the Cold Ground</i>	UNKNOWN	IX—145
<i>My Love is Like a Red, Red Rose</i>	SCOTCH AIR	IX—142
<i>My Love's an Arbutus</i>	STANFORD	IX—50
<i>My Mother Dear</i>	LOVER, S.	X—40
<i>My Mother's Bible</i>	RUSSELL	X—39
<i>My Mother's Old Red Shawl</i>	MOULAND	X—42
<i>My Old Dutch</i>	INGLE	IX—230
<i>My Old Kentucky Home</i>	FOSTER	X—260
<i>Myosotis (Waltzes)</i>	LOWTHIAN	VI—74
<i>My Queen</i>	BLUMENTHAL	IX—112
<i>My Treasure (Waltzes)</i>	BECCUCCI	VI—7
<i>Naila (Flower Dance)</i>	DELIBES	III—164
<i>Nancy Lee</i>	ADAMS	IX—140
Nanon		
Selected Melodies	GENÉE	V—196
National Songs of Foreign Nations. <i>See Vol. X</i>		
<i>Nearer, My God, to Thee.</i>	MASON	VII—253
<i>Nelly Bly</i>	FOSTER	X—270
<i>Nelly Was a Lady</i>	FOSTER	X—276
<i>New Kingdom, The</i>	TOURS	VII—200
<i>Nightingale Song</i>	TYROLEAN, THE	VIII—273
<i>Ninety and Nine, The</i>	SANKEY	VII—258
<i>Noah's Ark</i>	COLLEGE	X—163
<i>Noble Marquis!</i>	FLEDERMAUS	VIII—85
<i>Nocturne Op. 9, No. 2</i>	CHOPIN	I—42
<i>Nocturne Op. 55, No. 1</i>	CHOPIN	I—28
<i>Nocturne in Bb</i>	FIELD	I—60
<i>None Can Compare</i>	DAUGHTER OF THE REGIMENT	VIII—43
<i>Non è Ver</i>	MATTEI	IX—45
Norma		
March (Juvenile Arr.)	BELLINI	IV—92
Selected Melodies	BELLINI	V—211
<i>Norwegian Dance</i>	GRIEG	II—76
<i>Norwegian National Dance</i>	REEL	VI—269
<i>Norwegian National Hymn</i>	NATIONAL	X—327
<i>No Shadows Yonder</i>	GAUL	VII—212
<i>No, Sir!</i>	WAKEFIELD	IX—243
<i>Novellette</i>	RIMSKY-KORSAKOW	II—171
<i>Now in Joy and Sorrow</i>	BARTERED BRIDE	VIII—7
<i>Now the Day is Over</i>	BARNBY	VII—268
Nursery Songs and Rhymes. <i>See Vol. X</i>		
<i>Nut Brown Maiden</i>	COLLEGE	X—174
Oberon		
Romance	WEBER	I—242
<i>Obertass (Mazurka)</i>	WIENIAWSKI	II—84

	VOLUME	PAGE
<i>O! Boys, Carry Me 'Long</i>	FOSTER	X—280
<i>Obstination</i>	FONTENAILLES	IX—48
<i>O Charlie is My Darling</i>	SCOTCH AIR	IX—151
<i>O Come All Ye Faithful</i>	READING	VII—285
<i>O Come, Come Away</i>	HIXON	X—45
<i>O! Dem Golden Slippers!</i>	BLAND	X—294
<i>O du Lieber Augustin</i>	COLLEGE	X—174
<i>O Fair Dove! O Fond Dove!</i>	GATTY	IX—119

Offenbach, J. See "*Grand Duchess*," "*Orpheus*," "*Tales of Hoffman*"

<i>Oft in the Silly Night</i>	MOORE	X—74
<i>O God, Our Help in Ages Past</i>	CROFT	VII—262
<i>O! Happy Day!</i>	DODDRIDGE	VII—252
<i>Oh, Dear! What Can the Matter Be?</i>	KINDERGARTEN	X—228
<i>O, Hush Thee, My Baby</i>	WHITTAKER	X—207
<i>O Jesus, Thou Art Standing</i>	KNECHT	VII—256
<i>Old Armchair, The</i>	RUSSELL	X—44
<i>Old Black Joe</i>	FOSTER	X—293
<i>Old Cabin Home, The</i>	SOUTHERN	X—283
<i>Old Dog Tray</i>	FOSTER	X—292
<i>Old Easy Chair By the Fire</i>	BECKEL	X—41
<i>Old Folks at Home, The</i>	FOSTER	X—47
<i>Old Hundred</i>	BOURGEOIS	VII—260
<i>Old King Cole</i>	NURSERY	X—244
<i>Old Nassau</i>	PRINCETON SONG	X—169
<i>Old Oaken Bucket, The</i>	KIALMARK	X—46
<i>Old Rosin, The Beau</i>	UNKNOWN	X—49
<i>Old Santa Claus</i>	KINDERGARTEN	X—227
<i>Old Sexton, The</i>	RUSSELL	VII—206
<i>Old Welsh New Year's Song</i>	WELSH CAROL	VII—118
<i>Ole Dan Tucker</i>	RUSSELL	X—273
<i>Olga (Varsoviennne)</i>	BEYER	VI—248

Olivette

<i>Torpedo and the Whale, The</i>	AUDRAN	VIII—188
<i>Selected Melodies</i>	AUDRAN	V—216
<i>O Lovely Day, O Happy Day!</i>	GOETZE	IX—147
<i>O My Darling Clementine</i>	MONTROSE	X—170
<i>Once I Saw a Rose</i>	WERNER	IX—139
<i>One Heart, One Mind (Polka-Mazurka)</i>	STRAUSS	VI—218
<i>One Sweetly Solemn Thought</i>	AMBROSE	VII—208
<i>One Sweetly Solemn Thought</i>	WEBER	VII—247
<i>Only a Face at the Window</i>	GABRIEL	IX—150
<i>Only to See Thee</i>	CAMPANA	IX—144
<i>On the Beautiful Blue Danube (Waltzes)</i>	STRAUSS	VI—52
<i>On Venice Waters</i>	ROEDER	IX—11
<i>Onward, Christian Soldiers</i>	SULLIVAN	VII—255
<i>On Yonder Rock Reclining</i>	FRA DIAVOLO	VIII—80
<i>O Paradise!</i>	BARNBY	VII—254

Operas, Selected Melodies from the. See Vol. V

Operas, Songs from the. See Vol. VIII

<i>Opera Strains (Lanciers)</i>	HEWITT	VI—207
<i>Ora Pro Nobis</i>	PICCOLOMINI	VII—218
<i>O Rest in the Lord</i>	MENDELSSOHN	VII—215

Orfeo

Andante	GLUCK	I—67
<i>I Have Lost My Eurydice</i>	GLUCK	VIII—190
Selected Melodies	GLUCK	V—219
Oriente (Piano Duet)	CUI	IV—288

Orpheus

Selected Melodies	OFFENBACH	V—224
<i>O So Full of Cheer</i>	GIPSY BARON	VIII—92
<i>O! Susanna</i>	SOUTHERN	X—291
<i>O Tannenbaum</i>	GERMAN	X—310
<i>O, The Land That We Love</i>	BALFE	X—92
<i>O Thou Joyful Day</i>	SMUCKER	VII—282
<i>Our Baby</i>	LULLABY	X—209
<i>Our Banner</i>	WILHELM	X—87
<i>Our Flag is There</i>	UNKNOWN	X—88
<i>Our Land, O Lord</i>	PATRIOTIC	X—106
<i>Our Little Nipper</i>	CHEVALIER	X—210
<i>Our Mother's Way</i>	LEE	X—50
<i>Over the Banister</i>	COLLEGE	X—171
<i>Over the Garden Wall</i>	FOX	IX—236
<i>Over the Stars There is Rest</i>	ABT	VII—224
<i>Over the Waves (Waltzes)</i>	ROSAS	VI—78
<i>O Ye Tears!</i>	ABT	X—52

Paderewski, Ignace

Melodie	PADEREWSKI	II—149
Minuet	PADEREWSKI	II—152
Palms, The (Transcription)	FAURE	VII—92
<i>Palms, The</i>	FAURE	VII—226
Paloma, La	YRADIER	III—118
Paloma, La (Piano Duet)	YRADIER	IV—218
<i>Paloma, La</i>	YRADIER	IX—8
Parade March	LICHNER	IV—120

Parsifal

Selected Melodies	WAGNER	V—238
-----------------------------	------------------	-------

Patience

<i>Magnet and the Churn, The</i>	SULLIVAN	VIII—181
Selected Melodies	SULLIVAN	V—234

Patriotic Songs (American). See Vol. X**Patriotic Songs of Foreign Nations. See Vol. X**

<i>Peanut Song</i>	COLLEGE	X—178
<i>Pease Porridge Hot</i>	KINDERGARTEN	X—225

Peer Gynt

Anita's Dance	GRIEG	II—70
Ase's Death	GRIEG	II—73
Pensée Fugitive	HENSELT	I—114
Petit Bolero	RAVINA	I—196
Petit Carnival	STREABBOG	IV—110
Petite Mazurka	SAPELLNIKOFF	II—184
Petite Tonkinoise (Schottische)	SCOTTO	VI—192
Petite Valse	KARGANOFF	II—101

Piano Duets. See Vol. IV

<i>Piccolo Song</i>	WALTZ DREAM	VIII—284
-------------------------------	-----------------------	----------

	VOLUME	PAGE
<i>Pilgrim Chorus</i>	TANNHÄUSER	VIII—246
<i>Pilgrim's Song of Hope, The</i>	BATISTE	VII—94
Pinafore, H. M. S.		
<i>Admiral's Song</i>	SULLIVAN	VIII—197
<i>Farewell, My Own</i>	SULLIVAN	VIII—200
<i>I'm Called Little Buttercup</i>	SULLIVAN	VIII—194
Selected Melodies	SULLIVAN	V—244
<i>Pizzicato Polka</i>	STRAUSS	VI—230
<i>Poet and Peasant</i>	SUPPÉ	V—227
<i>Polish Dance Op. 3, No. 1</i>	SCHARWENKA	II—192
<i>Polish Dance Op. 3, No. 1 (Piano Duet)</i>	SCHARWENKA	IV—156
<i>Polish National Dance</i>	MAZURKA	VI—266
<i>Polish National Song</i>	NATIONAL	X—326
<i>Polka Russe</i>	BEYER	IV—112
<i>Polly and I</i>	WAKEFIELD	IX—108
<i>Polly, Put the Kettle On</i>	KINDERGARTEN	X—228
<i>Polly-Wolly-Doodle</i>	COLLEGE	X—176
Ponchielli, A. See "Gioconda"		
<i>Poor Old Slave, The</i>	SOUTHERN	X—284
<i>Pope, The</i>	COLLEGE	X—177
<i>Pop! Goes the Weasel!</i>	KINDERGARTEN	X—229
<i>Poupée Valsante</i>	POLDINI	II—163
<i>Praise God from Whom All Blessings Flow</i>	BOURGEOIS	VII—260
<i>Prayer</i>	KREUTZER	VII—37
<i>Prayer Op. 18, No. 1</i>	BEETHOVEN	VII—115
<i>Prayer</i>	CID, LE	VIII—46
<i>Prayer</i>	FREISCHÜTZ, DER	VIII—88
<i>Prayer (Der Freischütz)</i>	WEBER, VON	VII—117
<i>Prayer</i>	STRADELLA	VIII—236
<i>Prelude in C</i>	BACH	I—4
<i>Prelude Op. 28, No. 4</i>	CHOPIN	I—27
<i>Prelude Op. 28, No. 6</i>	CHOPIN	I—32
<i>Prelude Op. 28, No. 7</i>	CHOPIN	I—33
<i>Prelude Op. 28, No. 7 (Piano Duet)</i>	CHOPIN	IV—180
<i>Prelude (Original C Minor)</i>	CHOPIN	VII—114
<i>Prelude (Original C sharp Minor)</i>	RACHMANINOFF	II—166
<i>Pretty Girl Milking Her Cow, The</i>	IRISH AIR	IX—146
<i>Prize Song</i>	MASTERSINGERS	VIII—154
Prophète, Le		
<i>Coronation March</i>	MEYERBEER	VII—38
Selected Melodies	MEYERBEER	V—250
Puccini, G. See "Villi, Le"		
<i>Pure as Snow</i>	LANGE	III—198
<i>Pussy Cat, Pussy Cat</i>	NURSERY	X—245
 <i>Quartet (Solo Arr.)</i>	 RIGOLETTO	 VIII—212
Queen of Sheba, The		
Selected Melodies	GOLDMARK	V—257
Queen's Lace Handkerchief, The		
Selected Melodies	STRAUSS	V—262
<i>Truffle Song</i>	STRAUSS	VIII—204
<i>Wild Rose Song</i>	STRAUSS	VIII—202
<i>Waltzes (Roses from the South)</i>	STRAUSS	VI—19
<i>Waltzes (Roses from the South)</i>	PIANO DUET	IV—202

		VOLUME	PAGE
<i>Quilting Party, The</i>	COLLEGE	X—	180
<i>Qui Vive (Galop)</i>	GANNE	VI—	238
<i>Rally Round the Flag</i>	BRADBURY	X—	90
<i>Rataplan (Juvenile Arr.)</i>	DONIZETTI	IV—	64
Raymond			
<i>Selected Melodies</i>	THOMAS	V—	267
<i>Red, White and Blue, The</i>	BECKET	X—	94
<i>Reels (Irish, etc.)</i>		VI—	252-61
<i>Regimental Song</i>	GRAND DUCHESS	VIII—	100
<i>Remembrance</i>	SCHUMANN	I—	237
<i>Resolve, A</i>	FONTENAILLES	IX—	48
<i>Rest for the Weary</i>	MACDONALD	VII—	248
<i>Restless, The (Galop)</i>	STREABOG	IV—	130
<i>Reverie</i>	DEBUSSY	II—	40
<i>Ride a Cock-Horse</i>	NURSERY	X—	245
<i>Rig-a-Jig</i>	COLLEGE	X—	180
Rigoletto			
<i>Every Flower</i>	VERDI	VIII—	207
<i>Petite Fantasia</i>	KRUG	IV—	68
<i>Quartet (Solo Arr.)</i>	VERDI	VIII—	212
<i>Selected Melodies</i>	VERDI	V—	272
<i>Woman is Fickle (Donna é Mobile)</i>	VERDI	VIII—	210
Rinaldo			
<i>'Mid Lures, 'Mid Pleasures</i>	HANDEL	VIII—	230
<i>Ring-Around-a-Rosie</i>	KINDERGARTEN	X—	235
<i>Ring, Ring de Banjo</i>	SOUTHERN	X—	290
<i>Roast Beef of Old England</i>	NATIONAL	X—	304
<i>Robin Adair</i>	KEPPEL, LADY	IX—	161
<i>Robinson Crusoe</i>	KINDERGARTEN	X—	234
<i>Rock-a-bye, Baby</i>	LULLABY	X—	204
<i>Rocked in the Cradle of the Deep</i>	KNIGHT	VII—	152
<i>Rock Me to Sleep, Mother</i>	LESLEY	X—	53
<i>Rock of Ages</i>	HASTINGS	VII—	246
<i>Roll On, Silver Moon</i>	YODEL	IX—	156
<i>Romance</i>	JENSEN	II—	92
<i>Romance</i>	RAFF	I—	190
<i>Romance</i>	RUBINSTEIN	I—	218
<i>Romance</i>	GIOCONDA, LA	VIII—	89
<i>Romance (Oberon)</i>	WEBER, VON	I—	242
<i>Romance Without Words</i>	FAURE	II—	57
<i>Romanza</i>	VILLI, LE	VIII—	276
Romeo and Juliet			
<i>I Would Linger</i>	GOUNOD	VIII—	218
<i>Selected Melodies</i>	GOUNOD	V—	278
<i>Rondo</i>	HUMMEL	IV—	38
<i>Rondo Espressivo</i>	BACH	I—	8
Root, George F. <i>See Indexes Vols. IX and X</i>			
<i>Rory O'More</i>	LOVER	IX—	224
<i>Rosa Lee</i>	SOUTHERN	X—	278
<i>Rosalie</i>	KNIGHT	X—	182
<i>Rose Mousse</i>	BOSC	III—	220
<i>Rose of Allandale, The</i>	NELSON	IX—	152

	VOLUME	PAGE
Roses, The (Waltzes)	METRA	VI—39
Roses from the South (Waltzes)	STRAUSS	VI—19
Roses from the South, Waltzes (Piano Duet)	STRAUSS	IV—202
Rossini, G. See " <i>Barber of Seville</i> ," " <i>Stabat Mater</i> ," " <i>William Tell</i> "		
Rubinstein, Anton		
Melody in F	RUBINSTEIN	I—204
Melody in F (Piano Duet)	RUBINSTEIN	IV—212
Melody in F (Vocal Arr.)	RUBINSTEIN	IX—38
Romance	RUBINSTEIN	I—218
Toreador et Andalouse	RUBINSTEIN	I—215
Voices of the Woods (<i>Melody in F</i>)	RUBINSTEIN	IX—38
<i>Rule, Britannia!</i>	ARNE	X—302
Russell, Henry. See <i>Indexes Vols. VII and X</i>		
Russian National Dance	COSSACK	VI—268
Russian National Hymn	NATIONAL	X—330
Rustle of Spring	SINDING	II—257
Sack Waltz, The	METCALF	IV—146
Sacred Piano Music. See <i>Vol. VII</i>		
Sacred Songs. See <i>Vol. VII</i>		
<i>Sailing</i>	MARKS	X—186
<i>Sailor's Grave, The</i>	UNKNOWN	X—56
Salut d'Amour	ELGAR	II—45
Saint-Saëns, Camille		
Mazurka Op. 21	SAINT-SAËNS	II—176
Swan, The (<i>Le Cygne</i>)	SAINT-SAËNS	II—181
See also " <i>Samson and Delilah</i> "		
<i>Sally Come Up</i>	SEWELL	X—287
<i>Sally In Our Alley</i>	CAREY	IX—165
Samson and Delilah		
<i>My Heart at Thy Sweet Voice</i>	SAINT-SAËNS	VIII—226
Selected Melodies	SAINT-SAËNS	V—283
<i>Sans Toi</i>	HARDELLOT, D'	IX—30
<i>Santa Lucia</i>	NEAPOLITAN AIR	IX—157
Santiago (Spanish Waltzes)	CORBIN	VI—138
Sarabande	HANDEL	I—84
Scarf Dance	CHAMINADE	II—30
<i>Scarlet Sarafan, The</i>	RUSSIAN	X—328
<i>Scenes That Are Brightest</i>	MARITANA	VIII—136
Schlummerlied	SCHUMANN	I—234
Schubert, Franz		
Ave Maria	SCHUBERT	VII—28
Entr'acte (<i>Rosamunde</i>)	SCHUBERT	I—227
German Waltzes (<i>Juvenile Arr.</i>)	SCHUBERT	IV—14
<i>Hark! Hark! the Lark.</i>	SCHUBERT	IX—122
Marche Militaire	SCHUBERT	I—224
Moment Musical	SCHUBERT	I—222
Serenade	SCHUBERT	I—230
Serenade (Piano Duet)	SCHUBERT	IV—166
<i>Serenade</i>	SCHUBERT	IX—34
Unfinished Symphony (Excerpt)	SCHUBERT	VII—104
<i>Who is Sylvia?</i>	SCHUBERT	IX—43
Wild Rose, The (<i>Juvenile Arr.</i>)	SCHUBERT	IV—15

Schumann, Robert

Happy Farmer, The (Juvenile Arr.)	SCHUMANN	IV—24
Little Romance (Juvenile Arr.)	SCHUMANN	IV—23
Melody Op. 68 (Juvenile Arr.)	SCHUMANN	IV—21
Remembrance	SCHUMANN	I—237
Schlummerlied	SCHUMANN	I—234
Soldier's March (Juvenile Arr.)	SCHUMANN	IV—22
Sonata Op. 118	SCHUMANN	I—238
Traumerei	SCHUMANN	I—236
<i>Scotch National Song</i>	NATIONAL	X—332
<i>Scots Wha Hae Wi' Wallace Bled</i>	SCOTCH	X—309
Scottish National Dance	STRATHSPEY	VI—263
Secret, Le	GAUTIER	III—234
Secret Love (Gavotte)	RESCH	III—191
<i>See Saw</i>	KINDERGARTEN	X—230
<i>See Saw, Margery Daw</i>	NURSERY	X—245
See the Conquering Hero Comes	HANDEL	VII—111
Sehnsucht	KJERULF	I—122

Sentimental Songs. See Vol. IX

<i>Serenade (Sing, Smile, Slumber!)</i>	GOUNOD	IX—19
Serenade	HAYDN	I—95
Serenade	PIERNÉ	II—158
Serenade	SCHUBERT	I—230
Serenade (Piano Duet)	SCHUBERT	IV—166
<i>Serenade</i>	SCHUBERT	IX—34
Serenade	STRELETZKI	II—220
Serenade	TITL	III—231
Serenade Badine	GABRIEL-MARIE	III—228
Serenata	MOSZKOWSKI	II—140
Serenata (Piano Duet)	MOSZKOWSKI	IV—230
Serenata, La (Waltzes)	JAXONE	VI—57
<i>Sextette (Solo Arr.)</i>	LUCIA DI LAMMERMOOR	VIII—122
<i>Shall We Gather at the River?</i>	LOWRY	VII—245
<i>Shall We Meet Beyond the River?</i>	RICE	VII—252
<i>Shells of Ocean</i>	CHERRY	X—54
Shepherd Boy, The	WILSON	VII—100
Shepherd's Sunday Song	KREUTZER	VII—103
<i>Shool</i>	COLLEGE	X—185
<i>Should Auld Acquaintance be Forgot?</i>	BURNS	X—7
<i>Siciliana</i>	CAVALLERIA RUSTICANA	VIII—33

Si j'étais Roi. See "If I Were King"

<i>Silly Horseman, The</i>	MERRY WIDOW	VIII—172
Silver Lake Waltz	UNKNOWN	IV—138
Silvery Waves	WYMAN	III—136
<i>Simon the Cellarer</i>	HATTON	X—198
Simple Aveu	THOMÉ	II—224
<i>Simple Simon</i>	NURSERY	X—246
<i>Sing a Song of Sixpence</i>	NURSERY	X—246
<i>Sing, Smile, Slumber!</i>	GOUNOD	IX—19
Sirens, The (Waltzes)	WALDTEUFEL	VI—85
<i>Sister Ruth</i>	KINDERGARTEN	X—218
<i>Six Little Snails</i>	NURSERY	X—248
Skaters, The (Waltzes)	WALDTEUFEL	VI—34

	VOLUME	PAGE
Skaters, Waltzes (Piano Duet)	WALDTEUFEL	IV—172
Skirt Dance (Schottische)	LUTZ	VI—194
<i>Sleep, Baby, Sleep</i>	LULLABY	X—209
Sleep, Dolly, Sleep	REINECKE	IV—139
Slumber Song	GOUNOD	I—80
<i>So Charming Her Voice</i>	LOMBARDI	VIII—126
<i>So Early in the Morning</i>	SOUTHERN	X—289
<i>Softly Now the Light of Day</i>	WEBER	VII—254
<i>Soldiers' Chorus</i>	FAUST	VIII—74
<i>Soldier's Farewell</i>	KINKEL	IX—179
Soldier's March (Juvenile Arr.)	SCHUMANN	IV—22
Solitude	ALLISON	II—247
<i>Solomon Levi</i>	SEAEVER	X—188
<i>Some Day</i>	WELLINGS	IX—235
Sonata in C	MOZART	I—172
Sonata Op. 118	SCHUMANN	I—238
Sonatina No. 1 (Juvenile Arr.)	BEETHOVEN	IV—8
Sonatina No. 2 (Juvenile Arr.)	BEETHOVEN	IV—10
Sonatine Op. 36, No. 1	CLEMENTI	IV—28
Sonatine Op. 36, No. 5	CLEMENTI	IV—32
Song of Love, A	JADASSOHN	IV—66
Song of the Robin	WARREN	III—96
Song of the Spinners	HOLLAENDER	II—78
Songs for Solo Use. See Vol. IX		
Songs of the South. See Vol. X		
Songs to Children (Lullabys, etc.). See Vol. X		
Sonnambula		
<i>Still So Gently O'er Me Stealing</i>	BELLINI	VIII—244
<i>Son of a Gambolier</i>	COLLEGE	X—196
<i>Son of God Goes Forth to War</i>	CUTLER	VII—251
Sorella, La (Two-Step)	BOREL-CLERC	VI—66
Sounds from Home	GUNGL	III—224
Sourire d'Avril (Waltzes)	DEPRET	VI—62
Southern Songs. See Vol. X		
<i>Spanish Cavalier, The</i>	HENDRICKSON	X—183
Spanish Dance Op. 12, No. 1 (Piano Duet)	MOSZKOWSKI	IV—268
Spanish Dance Op. 12, No. 2	MOSZKOWSKI	II—136
<i>Spanish Guitar, The</i>	COLLEGE	X—201
Spanish National Dance	CACHUCHA	VI—270
<i>Spanish National Song</i>	NATIONAL	X—298
Spindler, Franz. See Contents Vols. I, III, and IV		
Spinning Song	MENDELSSOHN	I—151
<i>Spirit So Fair</i>	FAVORITA, LA	VIII—82
Spring Dance	GRIEG	II—56
Spring Flowers	GADE	I—57
<i>Spring Greetings</i>	KINDERGARTEN	X—215
Spring Song	MENDELSSOHN	I—156
Spring Song (Juvenile Arr.)	MENDELSSOHN	IV—26
Spring Song	MERKEL	I—182
<i>Spring, Spring, Gentle Spring</i>	PLANCHE	X—58
Stabat Mater		
Cujus Animam	ROSSINI	VII—43
<i>Cujus Animam</i>	ROSSINI	VII—162
Inflammatu	ROSSINI	VII—58

		VOLUME	PAGE
Standard-Bearer (Two-Step)	FAHRBACH	VI—	98
Starlight Waltz	BRAINARD	IV—	148
<i>Star of Bethlehem, The</i>	ADAMS	VII—	229
<i>Star Spangled Banner, The</i>	KEY	X—	76
Stephanie (Gavotte)	CZIBULKA	III—	125
<i>Still as the Night</i>	BOHM	IX—	22
<i>Still So Gently O'er Me Stealing</i>	SONNAMBULA	VIII—	244
Storm, The (L'Orage)	WEBER	III—	261
<i>St. Patrick's Day</i>	IRISH	X—	314
St. Paul			
But the Lord is Mindful	MENDELSSOHN	VII—	120
<i>But the Lord is Mindful</i>	MENDELSSOHN	VII—	140
Stradella			
Hymn	FLOTOW	VIII—	236
<i>Strangers Yet</i>	CLARIBEL	IX—	143
Straus, Oscar. See "Waltz Dream"			
Strauss, Johann			
Artist Life (Waltzes)	STRAUSS	VI—	101
One Heart, One Mind (Polka Mazurka)	STRAUSS	VI—	218
On the Beautiful Blue Danube (Waltzes)	STRAUSS	VI—	52
Pizzicato (Polka)	STRAUSS	VI—	230
Roses from the South (Waltzes)	STRAUSS	VI—	19
Roses from the South (Waltzes)	PIANO DUET	IV—	202
See also "Fledermaus," "Gipsy Baron," "Queen's Lace Handkerchief"			
Strauss, Richard			
Traumerei Op. 9	STRAUSS	II—	18
<i>Study of Woman, The</i>	MERRY WIDOW	VIII—	168
Sullivan, Sir Arthur			
<i>Heaven is My Home</i>	SULLIVAN	VII—	270
<i>Lost Chord, The</i>	SULLIVAN	VII—	196
<i>Lost Chord, The</i>	SULLIVAN	VII—	70
<i>Onward, Christian Soldiers</i>	SULLIVAN	VII—	255
See also "Mikado," "Patience," "Pinafore"			
<i>Sunday School Scholar, The</i>	COLLEGE	X—	194
<i>Sun of My Soul</i>	MONK	VII—	250
Suppé, F. Von			
Light Cavalry (Overture)	SUPPÉ	V—	141
Poet and Peasant (Overture)	SUPPÉ	V—	227
See also "Boccaccio" and "Fatinitza"			
<i>Susie, Tell Me, Dear</i>	HANSEL AND GRETEL	VIII—	108
Swan, The (Le Cygne)	SAINT-SAËNS	II—	181
<i>Swan Song</i>	LOHENGRIIN	VIII—	120
Swedish Wedding March	SODERMANN	II—	215
Swedish National Dance	NATIONAL	VI—	269
<i>Swedish National Hymn</i>	NATIONAL	X—	307
<i>Sweet and Low</i>	BARNBY	X—	211
<i>Sweet Hour of Prayer</i>	BRADBURY	VII—	250
<i>Sweet Remembrance</i>	BENDEL	II—	4
<i>Swing, The</i>	DE KOVEN	X—	233
<i>Swing Low, Sweet Chariot</i>	SOUTHERN	X—	279
Swiss National Dance	OBERLANDLER	VI—	272
<i>Swiss National Song</i>	NATIONAL	X—	325
Sylphes, Les	BACHMANN	III—	255
Sylphide, La	ASCHER	III—	209

	VOLUME	PAGE
Sylvia (Pizzicato)	DELIBES	III—242
Sympathie (Waltzes)	MEZZACAPPO	VI—129
<i>Taffy Was a Welshman</i>	NURSERY	X—247
<i>Take Back the Heart</i>	CLARIBEL	IX—244
<i>Take Me Home</i>	RAYMOND	X—71
Tales of Hoffman, The		
Barcarolle (Piano Duet)	OFFENBACH	IV—196
<i>Lovely Night (Barcarolle)</i>	OFFENBACH	VIII—240
Selected Melodies	OFFENBACH	V—294
Tambourin	RAMEAU	I—194
Tannhäuser		
<i>Evening Star, The</i>	WAGNER	VIII—250
<i>Pilgrim Chorus</i>	WAGNER	VIII—246
Selected Melodies	WAGNER	V—288
<i>Tapping at the Garden Gate</i>	NEW	IX—245
Tarantelle	HELLER	I—104
<i>Tarpsulin Jacket</i>	NASH	X—175
<i>Tempest of the Heart</i>	TROVATORE, IL	VIII—263
Tempo di Ballo	SCARLATTI	I—220
<i>That Is Love</i>	MCGLENNON	IX—218
<i>Then You'll Remember Me</i>	BOHEMIAN GIRL	VIII—18
<i>There is a Green Hill Far Away</i>	GOUNOD	VII—238
<i>There is a Happy Land</i>	YOUNG	VII—244
<i>There! Little Girl, Don't Cry</i>	RILEY	X—212
<i>There's Music in the Air</i>	ROOT	X—184
<i>There Was a Crooked Man</i>	NURSERY	X—247
<i>There Were Three Crows</i>	COLLEGE	X—125
<i>Thine Eyes So Blue</i>	LASSEN	IX—28
<i>Thine Own</i>	LANGE	III—156
Thomas, A. See "Mignon" and "Raymond"		
Thomé, Fr. See Vols. II, VII, and IX		
<i>Those Evening Bells</i>	MOORE	X—51
<i>Three Fishers Went Sailing</i>	HULLAH	X—57
<i>Three Blind Mice</i>	NURSERY	X—247
<i>Three Little Kittens</i>	COLLEGE	X—184
<i>Three Little Mice</i>	NURSERY	X—248
<i>Three Little Pigs</i>	GATTY	X—234
<i>Thy Face</i>	MARRIOTT	IX—160
<i>'Tis All That I Can Say</i>	TEMPLE	IX—175
<i>'Tis Not True</i>	MATEI	IX—45
<i>Tit Willow</i>	MIKADO	VIII—186
<i>To Baby Land</i>	LULLABY	X—212
<i>To Market, To Market</i>	NURSERY	X—246
<i>Tom-Big-Bee River</i>	COLLEGE	X—195
<i>Tom, Tom, the Piper's Son</i>	NURSERY	X—248
<i>Toreador et Andalouse</i>	RUBINSTEIN	I—215
<i>Toreador Song</i>	CARMEN	VIII—26
<i>Torpedo and the Whale</i>	OLIVETTE	VIII—188
Tosti, F. P. See Index Vol. IX		
<i>Tourelay</i>	COLLEGE	X—197
<i>Tramp! Tramp! Tramp!</i>	ROOT	X—98
<i>Träumerei</i>	SCHUMANN	I—236

	VOLUME	PAGE
Traumerei Op. 9	STRAUSS	II—218
Traviata, La		
Drinking Song	VERDI	VIII—253
From Fair Provence	VERDI	VIII—233
Selected Melodies	VERDI	V—300
Tres-Jolie (Waltzes)	WALDTEUFEL	VI—178
Treue Liebe	GERMAN SONG	IX—205
Trovatore, Il		
<i>Ah! I Have Sighed to Rest Me</i>	VERDI	VIII—256
Anvil Chorus	VERDI	VIII—260
Home to Our Mountains	VERDI	VIII—266
Selected Melodies	VERDI	V—305
<i>Tempest of the Heart</i>	VERDI	VIII—263
Truffle Song	QUEEN'S LACE HANDKERCHIEF	VIII—204
Trumpeter of Sakkingen		
<i>It Was Not Thus to Be</i>	NESSLER	VIII—270
Trumpeter's Serenade	SPINDLER	IV—52
Try, Try Again	KINDERGARTEN	X—232
Tschaikowsky, P.		
Andante Cantabile	TSCHAIKOWSKY	II—236
Chanson Triste	TSCHAIKOWSKY	II—242
Chant Sans Paroles	TSCHAIKOWSKY	II—244
German Song Op. 39	TSCHAIKOWSKY	IV—57
Italian Song Op. 39	TSCHAIKOWSKY	IV—81
Valse Op. 39, No. 8	TSCHAIKOWSKY	II—250
<i>See also "Eugene Onégin"</i>		
Turkey in the Straw	SOUTHERN	X—296
Turkish March (Juvenile Arr.)	BEETHOVEN	IV—6
Turkish March (Alla Turca)	MOZART	I—168
Turkish Patrol	MICHAELIS	III—216
Turn Back, Pharaoh's Army	SOUTHERN	X—277
Turtle Dove (Polka)	BEHR	IV—96
Twenty Years Ago	WILLING	X—73
Twinkle, Twinkle, Little Star	KINDERGARTEN	X—229
Twinkling Stars Are Laughing, Love.	ORDWAY	IX—208
Tyrolean, The		
<i>Nightingale Song</i>	ZOELLER	VIII—273
Tyrolienne (Varié)	HUNTEN	III—202
Uncle Ned	FOSTER	X—295
Under the Banner of Victory (March)	BLON, VON	VI—158
Under the Banner of Victory, March (Piano Duet)	BLON, VON	IV—236
Under the Double Eagle (March)	WAGNER	VI—16
Under the Double Eagle, March (Piano Duet)	WAGNER	IV—282
Under the Leaves	THOMÉ	II—228
Unfinished Symphony (Fragment)	SCHUBERT	VII—104
Updee	COLLEGE	X—158
Vacant Chair, The	ROOT, G. F.	X—70
Valse Bleue	MARGIS	VI—44
Valse Bluette	DUVERNOY	IV—105
Valse Fantastique	GLAZOUNOW	II—48
Valse Lente	SIEVEKING	II—207
Valse Op. 39, No. 8	TSCHAIKOWSKY	II—250

		VOLUME	PAGE
Valse Serenade	POLDINI	III—	270
Valsette	BOROWSKI	III—	114
Verdi, G. See " <i>Aida</i> ," " <i>Ernani</i> ," " <i>Lombardi</i> ," " <i>Rigoletto</i> ," " <i>Traviata</i> ," " <i>Trovatore</i> "			
Verkaufte Braut, Die. See " <i>Bartered Bride</i> "			
<i>Verlegenheit</i>	ABT	IX—	42
Vienna Beauties (Waltzes)	ZIEHRER	VI—	110
Vienna Forever! March (Piano Duet)	SCHRAMMEL	IV—	150
<i>Vilia Song</i>	MERRY WIDOW	VIII—	160
Villi, Le			
Forget-Me-Nots	PUCCINI	VIII—	276
Selected Melodies	PUCCINI	V—	312
<i>Vive L'Amour</i>	COLLEGE	X—	143
<i>Voices of the Woods</i>	WATSON	IX—	38
Wagner, Richard. See " <i>Flying Dutchman</i> ," " <i>Lohengrin</i> ," " <i>Mastersingers</i> ," " <i>Parsifal</i> ," " <i>Tannhäuser</i> "			
<i>Wait for the Wagon</i>	BUCKLEY	IX—	133
<i>Wake Nicodemus</i>	WORK	X—	281
Waldteufel, E. See Vols. VI and IV			
Wallace, William Vincent. See " <i>Maritana</i> "			
Waltz Op. 18	CHOPIN	I—	37
Waltz Op. 64, No. 1	CHOPIN	I—	34
Waltz Op. 83, No. 1	DURAND	I—	46
Waltz Dream, A			
<i>Love's the Tune (Piccolo Duet)</i>	STRAUS	VIII—	284
Selected Melodies	STRAUS	V—	317
<i>That Viennese Waltz</i>	STRAUS	VIII—	280
Waltzes	STRAUS	VI—	162
Waltzes Op. 39 (Selected)	BRAHMS	II—	12
Waltzes Op. 54, No. 1	DVOŘÁK	II—	36
<i>Waltz Song</i>	CHIMES OF NORMANDY	VIII—	40
<i>Waltz Song</i>	WALTZ DREAM	VIII—	280
Warblings at Eve	RICHARDS	III—	104
War March of the Priests	MEDELSSOHN	VII—	106
<i>Warrior Bold, A</i>	ADAMS	IX—	26
<i>Watchman, Tell Us of the Night</i>	MASON	VII—	280
<i>Waterfall, The</i>	COLLEGE	X—	179
Waves of the Danube (Waltzes)	IVANOVICI	VI—	122
Waves of the Ocean (Galop)	BLAKE	III—	109
Wayside Rose, The	FISCHER	IV—	123
<i>Wearing of the Green, The</i>	IRISH	X—	317
<i>Weary</i>	GABRIEL	IX—	196
Weber, C. M. Von			
<i>Cradle Song</i>	WEBER	X—	204
Invitation to the Dance	WEBER	I—	244
<i>One Sweetly Solemn Thought</i>	WEBER	VII—	247
<i>Softly Now the Light of Day</i>	WEBER	VII—	254
Weber's Last Waltz (Juvenile Arr.)	WEBER	IV—	36
See also " <i>Freischütz</i> " and " <i>Oberon</i> "			
Weber's Last Waltz (Juvenile Arr.)	WEBER	IV—	36
<i>We'd Better Bide a Wee</i>	CLARIBEL	X—	60
Wedding March	MEDELSSOHN	I—	160

		VOLUME	PAGE
Wedding March (Piano Duet)	MENDELSSOHN	IV—	274
<i>Welsh National Song</i>	NATIONAL	X—	310
<i>We May Roam Through This World</i>	IRISH	X—	320
<i>We're Tenting To-night</i>	KITTREDGE	X—	97
<i>We Sat by the River, You and I</i>	CLARIBEL	IX—	227
<i>We've Come to See Miss Jenny Jones</i>	KINDERGARTEN	X—	232
<i>What a Friend We Have in Jesus</i>	CONVERSE	VII—	246
<i>What are the Wild Waves Saying?</i>	GLOVER	X—	61
<i>What is Home Without a Mother?</i>	HAWTHORNE	X—	65
<i>What Shade so Green (Largo)</i>	HANDEL	VII—	180
<i>What Will You Do, Love?</i>	LOVER	IX—	166
<i>When All Was Young</i>	FAUST	VIII—	71
<i>When Johnny Comes Marching Home</i>	LAMBERT	X—	89
<i>When the Corn is Waving, Annie Dear</i>	BLAMPHIN	IX—	233
<i>When the Lights Are Low</i>	LANE	X—	66
<i>When the Swallows Homeward Fly</i>	ABT	IX—	164
<i>When You and I Were Young, Maggie</i>	BUTTERFIELD	IX—	255
<i>Where Are You Going, My Pretty Maid?</i>	KINDERGARTEN	X—	235
<i>Where, O Where?</i>	COLLEGE	X—	203
<i>While Shepherds Watched Their Flocks</i>	TANSUR	VII—	248
<i>Who is Sylvia?</i>	SCHUBERT	IX—	43
<i>Who's That Calling?</i>	SOUTHERN	X—	285
<i>Widow Machree</i>	LOVER	IX—	137
<i>Wild Rose, The (Juvenile Arr.)</i>	SCHUBERT	IV—	15
<i>Wild Rose Song</i>	QUEEN'S LACE HANDKERCHIEF	VIII—	202
William Tell			
Selected Melodies	ROSSINI	V—	322
Will o' the Wisp	JUNGSMANN	III—	170
<i>Will You Love Me Then as Now?</i>	WEILAND	IX—	229
Witches' Dance	MACDOWELL	II—	118
<i>Within a Mile of Edinboro</i>	HOOKE	IX—	168
<i>With Joy My Heart</i>	CHIMES OF NORMANDY	VIII—	40
<i>Without Thee</i>	HARDELOT, D'	IX—	30
<i>With Verdure Clad (Transcription)</i>	HAYDN	VII—	112
<i>Woman is Fickle</i>	RIGOLETTO	VIII—	210
<i>Woodman, Spare That Tree</i>	RUSSELL	X—	68
Work, Henry C. See Index Vol. X			
<i>Work for the Night is Coming</i>	MASON	VII—	244
<i>Wot Cher!</i>	INGLE	X—	200
<i>Yankee Doodle</i>	UNKNOWN	X—	93
<i>Yes, I Love You</i>	EUGENE ONÉGIN	VIII—	60
<i>You and I</i>	CLARIBEL	IX—	227
<i>Young Recruit, The</i>	KUCKEN	X—	190
<i>You Who Know Love's Power</i>	MARRIAGE OF FIGARO	VIII—	138
Zampa			
Ballade	HEROLD	VIII—	286
Selected Melodies	HEROLD	V—	327
Zaza			
Selected Melodies	LEONCAVALLO	V—	332
<i>Zerbrockene Ringlein, Das</i>	GLUCK	IX—	209
<i>Zingana, La</i>	BOHM	III—	151
<i>Zip Coon</i>	SOUTHERN	X—	299

MUSICAL MEMORANDUM PAGES FOR PERSONAL USE

The following five pages are arranged so that you can make a note thereon of those piano compositions or songs which prove unusually interesting or become fixed favorites. By making a memorandum of the page numbers of such individual numbers on the page devoted to that particular volume, you will have a convenient ready-reference list.

VOLUME I

PAGE No.

VOLUME II

PAGE No.

VOLUME III

PAGE No.

VOLUME IV

PAGE No.

VOLUME V

PAGE No.

VOLUME VI

PAGE No.

VOLUME VII

PAGE No.

VOLUME VIII

PAGE No.

VOLUME IX

PAGE No.

VOLUME X

PAGE No.

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